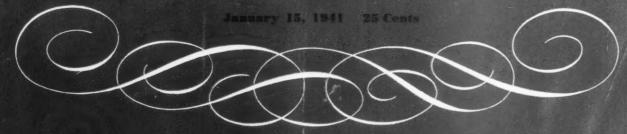
Aut Digest



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See page 1



THE NEWS AND OPINION OF THE ART WORLD



NEAR THE CHATEAU, QUEBEC

LANDSCAPES
NEW ENGLAND & GASPE

by

HAROLD ROTENBERG

January 20th to February 1st

BABCOCK GALLERIES

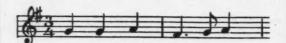
CARMINE DALESIO, DIRECTOR

38 EAST 57th STREET . NEW YORK

THE PAINTER

looks at

MUSIC



RAINEY BENNETT
RAYMOND BREININ
O. LOUIS GUGLIELMI
"POP" HART
BERNARD KARFIOL
YASUO KUNIYOSHI

T JULIAN LEVININ JACK LEVINE
ELMI EDMUND LEWANDOWSKI
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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of The Art Dicest, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Exiles Find Security

RELIABLE word has come to the DIGEST that within the past few months the buying activity of exiles from Europe has had a galvanizing effect upon the New York art market. Lately sales are being made somewhat in the manner of those good old days, and in many cases it is an exile from Hitlerism who does the buying.

One New York dealer in old masters recently disposed of nearly \$250,000 worth of paintings in four weeks; another, a specialist in French Impressionism, sold better than \$110,000 worth during the same period; still another, a leading retailer of American contemporaries, sold \$33,000 worth—and the news is that a minority of the buyers were Americans. The same condition was also the gist of a recent conversation with a leading auctioneer. Why?

It may mean one or both of two things: that these exiles, robbed of their homes, factories and other material possessions in Europe's brutish maelstrom, see in art a safer investment that will retain its real value amid inflation, war and economic panic; or they, wiser that the American, sense the opportunity which present conditions afford of obtaining art objects of enduring value at prices that may never again prevail.

Buying art as an investment—as apart from an inherent love of objects of beauty—falls into three major categories, with prices dependent upon risk, recognition and supply. Old masters are the ranking luxuries of art; the risk is minor if one patronizes established dealers, recognition is bound in ponderous tomes, supply can never be renewed. If the market for old masters continues to improve, it cannot fail to affect the demand for art by accepted contemporaries, who constitute the second category. Here the elements of risk and recognition are reduced by accepting the guidance of critical opinion; only supply remains an undeterminable factor. Chances are they are the old masters of tomorrow.

But it is in the third category, the artists who have not reached the pinnacle of fame, wherein lie the thrill of the hunt, the sport of discovery, the satisfaction of gambling profits—and the defeat of misjudgment. Their works are not luxuries; they are necessities that should be in every American home whose owner assumes to be cultured. For a home is not culturally complete unless it contains good original works of art, and hundreds of excellent examples by worthy artists are on the market.

The DIGEST expects the present revival to lead investors in all three categories to give keener competition to Europe's exiles, who, unlike most Americans, were trained, unconsciously to live with art.

To Whom It May Concern

ON DECEMBER 6 many artists in New York received invitations to join the American Artists & Designers Forum, a brand-new organization which, according to its own announcement, "was created to hold in the United States forever the leadership in art, fashion and design." Giving the proper snobbishness to the invitation—Americans love it—was the name of the founder, none other than Prince Alexis

Orloff. And heading a brilliant array of Committee Members listed on the letterhead was the name of Mrs. Eleanor Roosevelt as "honorary chairman."

On January 6, one month later, these same artists might have read the following in the New York *Times:* "A man identified as Austin L. Braun, but who said he was the Russian Prince Alexis Orloff, was fined \$250 with the alternative of thirty days in jail, in Yorkville Court yesterday, on conviction of a charge of soliciting alms without a license."

Prince Alexis Orloff died in 1916. But how would a struggling American artist know that?

Its strange how hard some humans will work to keep from working, and stranger still that their easiest pickings are among the artists who can least pay the toll of the swindler. When somebody offers to do something for American artists without charge—like publishing a luxurious book, a glorified "blurb" magazine, or a "free" exhibition—it might be well to look the gift horse in the mouth. It might save getting bit. And, if you are asked to give your valuable work to aid some charitable cause, it might be wise to inquire deeper into the destiny of your contribution, lest you be used to further the selfish aims of some political faction—like the now discredited "American Rescue Ship Mission," which turned out to be a "Communist Front" to rescue good Party members but to let true Spanish liberals face Franco's firing squads.

Or, if you care to, write the DIGEST about these bogus organizations, and we will give you the best information we can obtain.

New But the Same

T is with sincere pleasure that I can report that the new dress of the Digest has been overwhelmingly approved by my readers-judging from "letters to the editor" about in the proportion of 90 per cent pro as opposed to 10 per cent con. My colleagues and I kinda hoped it would be that way. But new dress or old, the policy of the DIGEST remains the same as it was when my father founded it on a New Jersey hilltop 14 years ago. Without benefit of any ectoplastic board of "advisory editors," who obtain their first insight into a magazine when they receive it in the mail, the DIGEST will continue to print the news and opinion of the art world-without editorial bias or commercial favoritism. If it is authentic art news, you will find it in the DIGEST, and, as near as is humanly possible, space and emphasis will be determined by the weight and importance of the news. There will be no 'special" emphasis for the sake of temporary financial gain. The DIGEST's only "advisory editors" are its readers.

Artist Criticizes Critic

WHEN an artist talks back to a critic, something of value may very readily be generated from the controversy—such as the letter Artist Claude Buck wrote to Critic Edward Alden Jewell apropos of Mr. Jewell's adverse criticism of Mr. Buck in the New York *Times*. Mr. Buck put it all very neatly, concisely and very much to the point:

"In his column of Dec. 10 Mr. Jewell attacked my work. The art world is divided into two groups—radicals, called modern, and conservatives, called academic. Your critic is radical and I am conservative. Technically, we differ on only one point. The radicals believe the objects represented in a picture do not have to look natural; the conservatives believe the objects should look as natural as possible. Aesthetically, again we differ only on one point. The radicals say art is self-expression and any one can express anything he feels without discrimination. Conservatives say art is expression of man's highest feelings and they exercise discrimination."

The only trouble here is that Mr. Jewell is neither radical nor academic. Like Umpire Klem he calls 'em as he sees 'em.



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THE READERS COMMENT

Likes Our New Dress

SIR: I like the new cover-the quiet distinction of color and design, while you still keep the "news interest" in the reproduction. Certainly the "dress" of the DIGEST has improved tremendously.

ELIZABETH WHITMORE Hingham Center, Mass.

SIR: Let me herewith swell the total of readers who are tickled not pink but gold ochre by your new suit. Your magazine never has stood for stuffiness or been stuffy. And the latest improvementscover and type—are convincing evidence.
—John C. Menihan, Rochester, N. Y.

Sir: I want you to know how pleased I am with your new cover. It's very smart indeed; a great improvement on the old.

—ERNEST W. WATSON,

Editor, The American Artist.

SIR: I like your new cover; it is very attractive.

-LESTER B. BRIDAHAM, Art Institute of Chicago.

Dissent

SIR: I think the new cover is awful. It reminds me of the days when I had to tear off the cover of the Atlantic Monthly before I could read it. Yours was fine. I hope you will go back to what it was.

The changed print inside is very good.

—HELEN REED WHITNEY, Moylan, Pa.

Approval from Virginia

SIR: The new face on the DIGEST is very handsome. I couldn't get along without this magazine. Incidentally and apropos of the many comments on Art Week, which, in my estimation, was one of the most marvelous examples of a tremendous amount of effort expended with the smallest possible material return, you will be pleased to know that two weeks before Art Week we sold \$1,425 worth of paintings from a one-man show by Julien Binford here at the Virginia Museum. Please note the museum charges no commission.

—Thomas C. Colt, Jr., Director, Virginia Museum, Richmond.

Why They Don't Buy

STR: I have been disappointed in the trend of the kind of paintings that get the prizes. There seems a determination to make the people like what they do not, and buy what they do not want. This has killed the wish for pictures in the home. People will not buy what they are told is good and they dare not buy what they like for fear they will be thought old hat. -MARGARET E. ROGERS, Santa Cruz.

Yes-and No

SIR: Don't you think we need a society for the prevention of sanity in art? Equipped with art-catchers to roam the streets picking up all artists who are not afflicted with rabies? Because unless an artist is slightly foaming at the mouth and daffy in the head, he will not truly pursue the madness and delight which is the reality of art; at least not in a land of such commercialism as this "refuge of

-ANNE OTTER, San Francisco.

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The ART DIGEST

THE NEWS MAGAZINE OF ART

Vol. XV

New York, N. Y., January 15, 1941

No. 8



Olympia: Frances Mallory Morgan Awarded Huntington \$250 Prize



Washington Square: ANNE EISNER Awarded Tucker Memorial Prize of \$100

National Women Artists Display 300 Works in 49th Annual Exhibition

- WITH MORE THAN three hundred works filling the three main galleries of the Fine Arts Society Building, the 49th annual of the National Association of Women Painters and Sculptors presents to New Yorkers one of the largest, most cheery, and most interesting of this group's half century series of shows.

One of the remarkable features about the exhibition is its inclusion of nearly all stylistic expressions of the day, ranging from extreme modernism to the quietest types of conservatism, with picturesqueness predominating. Quality is uneven and jumpy, as in most large annuals, but obviously there is an attempt on the part of the Association to guard jealously the freedom of individual expression.

Berta N. Briggs, former president of the association, now headed by Bianca Todd, contributes a brief history of the organization as a catalogue foreword in which she answers the question frequently asked: "Why do you exhibit as women artists—is it necessary in this day of equal opportunity for men and women in the field of art?"

"No," Mrs. Briggs replies, "it is not

"No," Mrs. Briggs replies, "it is not necessary, nor do the Women Painters and Sculptors appeal for chivalry or wish to emphasize sex distinctions. They stand squarely as artists ready to submit to a universal measure of quality. The reason for maintaining their identity as a women's organization lies in pride in a record of forty-nine years of women working together, not selfishly to further their own ends, but to extend the field of opportunity for women and

to encourage artists in out-of-the-way places in maintaining a high standard in their output." She then relates the successful story of the Association's rise into the Ivy League of Art.

Twelve cash prizes ranging from \$250 to \$50 and a silver medal were dispersed on the opening day. The top award, from point of view of amount, was the Anna Hyatt Huntington first prize in sculpture which went to Frances Mallory Morgan for her heroic aluminum Olympia, a seated nude modeled with forceful power and swelling rhythms. The second Huntington prize of \$150 went to Leona Curtis for her Woman Standing, and the third (\$100) to Sybil Kennedy for her Seated Figure.

The highest cash award in painting is the Celine Baekeland prize of \$150 for a conservative landscape, which went to a large oil of cottages at the foot of a mountainside by S. Gertrude Schell. The \$100 Marcia Brady Tucker prize was given to a lively painting of

young people in Washington Square by Anne Eisner.

Marjorie Quinlan's close-up of an ear of corn won the \$50 Alger watercolor prize; Gail Trowbridge's vigorous flower painting took the \$100 Mary Ann Payne prize; Natalie Grauer's oil portrait, Young Scientist, took the \$100 Larkin prize; Dorothy Ochtman's Corn Tassels won the \$100 Cooper prize (for conservative painting); Roselle Osk's Passing Storm received the \$50 Alger prize; and Beulah Stevenson's Plant on a Piano Stool won the \$50 flower painting award.

The Alma H. Bliss portrait of Mrs. S. Carter was awarded the only prize in the small miniature section, the \$50 Morris Sterling award. The Association's medal of honor for black-and-white went to Vera Andrus' Memory Stairs.

Taken as a whole, the exhibition "strikes a cheerful note," remarked Edward Alden Jewell in the Times. "Much of the work, particularly in the oil and watercolor divisions, is very capable, and a little of it stands out by virtue of freshness in the approach to theme. I am afraid there are also some fairly disastrous 'lows,' but in a crowded column, and considering all that is awry with the world today, these need not be stressed."

Pleasant picturesqueness was noted by the *Herald Tribune*, which also remarked that, "the war and the proletariat are notably absent and the techniques are solid and straightforward."

This year's jury of selection was headed by Lesley Crawford, chairman,

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Hilltop: S. GERTRUDE SCHELL. Baekeland Landscape Prize

and comprised Marion Bruce Zimmer, Grace D. Edwards, Nan Greacen, Alison M. Kingsbury, Nina B. Wheeler, Catherine F. Jones, Ruth Wilcox, Vera Andrus, Gertrude Schweitzer, Margaret F. Browne, Gertrude Nason, Ruth P. Taylor, Maria J. Stream and Cornelia E. Hildebrandt.

The jury responsible for the designation of the 12 awards was headed by Mrs. Nason, assisted by Ada R. Cecere, Madeline S. Pereny, Betty Waldo Parish, Alison M. Kingsbury, Ruth H. Lee, Berta N. Briggs, Maria J. Stream, Grace H. Turnbull, Doris Caesar, Katherine Gregory, Cornelia Van A. Chapin and Ruth Yates.

The critics devoted considerable space to the women's annual, and most of it was used for favorable reactions. General agreement was that the show was definitely on the conservative side, that there was much good craftsmanship

Young Scientist: NATALIE E. GRAUER Larkin \$100 Prize



and pleasant color present, and that the 332 exhibits bore little relationship to the warring world outside.

Emily Genauer of the World-Telegram wondered why "the distaff side grows less and less timid in its sculptures and watercolors, while maintaining the status quo in oils." She could find no answer, for "direct carving in such materials as granite and marble is hardly what you would think of as woman's work." Few of the watercolors, Miss Genauer found, "are without the virtue of freshness and spontaneity." Her pick of the sculptors: Doris Caesar, Frances Mallory Morgan, Ilse Niswonger, Minna Harkavy, Ruth Yates and Sybil Kennedy. And of the watercolorists: Ethel Katz, Frances Failing, Ruth Lee, Edith J. Roddy, Ruth Taylor and Ethel Jones.

Edward Alden Jewell of the Times singled out for special mention: Nan Greacen, Ethel M. Gilmore, Catherine Forbes Jones, Emma Fordyce McRae, Theresa Bernstein, May Hardman Gilruth, Jane Dimond, Ethel Katz, Dorothy Harrison, Frances Failing, Gail Trowbridge, Minna Harkavy, Rhys Caparn, Doris Caesar and Challis Walker.

Attractive to Carlyle Burrows of the Herald Tribune were a "cleverly painted" Western landscape by Verona Burkhard and a "charming study" of two young women at the movies by Edith Blum. Among "the most original portraits," he listed Leonora in White by Emma Fordyce McRae, and gave dramatic prominence to Ann Brockman's Frightened Horses, which hangs in the place of honor. Burrows also liked "a strong landscape" by Christine Martin; a distinguished still life, Corn Tassels, by Dorothy Ochtman; Grace H. Turnbull's Rabbit in pink marble; Anna Hyatt Huntington's imaginative White Horses of the Sea; Doris Caesar's rhythmically sustained characterization of Motherhood; the Koala Bear by L. Greer Wilcox and the prize-winning Olympia of Frances Mallory Morgan.

Lavender & Old Lace

Indignation, it is reported, has swept through the quiet halls of the St. Botolph Club, Boston, because somebody within that conservative fold had the temerity to put on an exhibition of paintings by, as William Germain Dooley of the *Transcript* terms them, "truly representative New England artists." The St. Botolph Club? It was organized in 1880 with a membership of about 250 gentlemen interested in art and literature.

Heretofore, writes Dooley, the club has confined itself pretty much to sociability, good meals, and "occasional inbred exhibitions that recognized but would not quite accept the daring adventures of the 19th century Impressionists. The schools of art that came later were usually damned with misty, sclerotic fervor." But now "the Inquisition is on again," and rumor has it that three members have promised to resign.

Most of the present controversial paintings have been exhibited before in Boston without raising public temperature. The artists include Herbert Barnett, Donald Greason, Charles Heinz, Willard Cummings, Molly Luce, Karl Zerbe, Polly Thayer, Clay Bartlett, Allan Crite, Maud Morgan, Vernon Smith, Jean Tock, Erwin Singer and Umberto Romano.

How any Bostonian could take umbrage at these is beyond Dooley's belief, but some of the members have. And they forced Dooley to a part he thought laid away some years ago, "that of protagonist for local tolerance in art, for either modern or conservative work."

It is true, wrote the *Transcript* critic, that Giglio Dante's *Life Stream* "is a conscious derivation from 17th century Italianate Baroque tradition, a tradition that has found its way into much early New England architecture, . . . but to consider it vulgar is also to condemn the club's revered tryptych in the bar.

"And to me the work of the reported resigning members (Messrs. William Paxton, Arthur Spear, and Leslie Thompson) has also seemed vulgar, and even worse, in that New England contemporary art is just beginning to come out from under their dampening empirical and banal influence. It seems to me that I have said so before, and somehow or other time bears it true, what with the old museum school setup, the 'fuzzy-wuzzy faery' subjects, and the G- of B- Artistes [Guild of Boston Artists?] not exactly basking in contemporary esteem. Gentlemen of good character, citizens of repute, and of likeable personal nature, we admire you for that, and for the good that is sometimes in your work.

"But please let the St. Botolph club have some badly needed artistic air conditioning. . . . Don't mistake these conservative young workaday New England artists for subversive elements. Instead of repression, our local talent needs encouragement to explore."

Then with a whispered aside, thrown into hoarse 5-point type, Dooley post-scripts his story:

"—If the St. Botolph Club would really like to see a virile display of 'modern' New England art, I would be glad to show them how tame the present one is."

In Praise of Music

"IN PRAISE OF MUSIC," Georgette Passedoit has hung in her New York gallery this month a large, diverse exhibition of paintings which in subject matter relate to music or musical instruments. Unlike a concurrent New York exhibition on the same theme, the Passedoit show includes work not only by Americans but also by contemporary foreign artists and old masters. There are 27 paintings and several sculptures.

The variety of the show is its spice. Winslow Homer, Bernardino Strozzi and Fantin-Latour hang with Pablo Picasso, Henri Matisse, Milton Avery, Edwin Dickinson and Raphael Soyer—to mention at random but a few of the names. And there is as much diversity in the musical instruments, which range from an instrument depicted by Annot, called a "recorder," to an Instrument Hypothetique by Ozenfant.

Winslow Homer's dark-toned painting, the Cellist, is a view of an elderly man playing before the outline of a Gothic window. It has an amazing sense of abstract design wholly in keeping with the modernist paintings in the show. Fantin-Latour is represented by an old-fashioned but finely painted allegorical figure; Andre Derain is seen in one of his early works. Mysticism pervades the misty Edwin Dickinson which is cryptically entitled Constant. French taste in color is admirably held up in a vigorous Tulips and Mandolin by Menkes. The logic of abstract art is presented in a Juan Gris which is one of this artist's very best paintings.

Antoine Vestier, a late 18th century Frenchman, presents one of the best of the old master paintings, a portrait of a lady strumming an ancient stringed instrument of classic design.

Among the sculptures is a snug piece in lead by Jose de Creeft which expresses the love of an old musician for his violin. Other sculptors in the show are Lipschitz, Gerhard Marcks and William Zorach.

It is a show full of all the surprise juxtapositions and fresh imagination afforded by the device of a subject theme. In it Miss Passedoit attempts to prove nothing ponderous; merely that the pictures are eminently worthy.

Mme. Larmoyer: ANTOINE VESTIER



January 15, 1941



Mortality and Immortality: WILLIAM M. HARNETT

How Painters-Old and New-Looked at Music

WITH THE OPENING BARS of "My Country "Tis of Thee" reproduced on the catalogue, the Downtown Gallery, New York, is offering an exhibition this month in which "The Painter Looks at Music." The painters are all Americans—contemporary and otherwise.

The show is not an attempt to interpret music (a la Fantasia and/or Guggenheim non-objective painting), but one in which the appurtenances of music are taken as subject matter for the pictures. Many of the works are fresh from the artists' studios and were painted especially for this theme exhibition, which should hold active interest for New York's music world.

Among the older works included, two hitherto un-exhibited examples by William M. Harnett are star performers, one entitled Mortality and Immortality, the other, Music and Literature. These, composed of an apparent disarray of books, musical instruments, et cetera, on a table, illustrate to perfection the 19th century American's sense of ordered composition.

Another early American painter of excellent compositional powers—I. Bradley—is represented by his well known The Cellist, lent by the Phillips Memorial Gallery. This interior with figure, rich with deep browns, reds and "old master tones," has that sparse and frugal armature of design that so characterizes early American art, and, for that matter, early American life.

Also included with the older pictures are numerous anonymous unsigned fracturs and early 19th century water-colors which, because of their similarly of design, Director Edith Halpert designates as, variously, "my Chagall," "my Picasso," and "my Seurat."

The contemporary section offers a cheerful and diverse group of pictures by the gallery's regular artists. Centering one wall is a Kuniyoshi still life of an accordion on a table with the inevitable scarf flung over it and

a spirited statuette of a horse sitting on top. This oil has one of Kuniyoshi's most sustained backgrounds, with red playing against swelling passages of gun-metal grey. It is very nearly a portrait of a background.

For force and vigor, the new canvas by Joseph Pollet gives the other contemporary paintings keen competition. One of the artist's best pictures to date, it is loaded with gusto of paint, and has rigid, unfaltering composition. The Bernard Karfiol, *Making Music*, is a large interior with amateur musicians, composed with some of the tempo of the unheard thumping. Jack Levine sent a small portrait of *King David Playing the Harp* in which the little king, reduced to Otto Soglow proportions, is nevertheless every inch a king.

When Charles Sheeler, factory painter to the American people, was asked to contribute something to "the painter looks at music," he could not step out of character, so he painted a small, steamy Music in the Air, which is a close-up of a factory whistle. Rainey Bennett, once a bandmember himself, is represented by a night club interior. Raymond Breinin shows a romantic piece filled with sombre fumes out of which emerge objects belonging to some departed maestro. Each artist stays himself, despite subject matter.

Local Papers, Please Copy

Once again Desert Artist John Hilton has destroyed his "unfit paintings" by fire. So reports the Associated Press from Thermal, Calif., noting that Hilton's bonfire ceremony in Box Canyon each New Year's Eve has become traditional. This year, while friends sang Western ballads, Hilton threw into the flames a desert scene which was "too pink" and several "unsatisfactory" landscapes

"That wipes the slate clean for 1940," commented the philosopher-artist.



The Wounded Clown: Georges ROUAULT

Rouault Features Landmarks of Modern Art

AN EXHIBITION of "Landmarks of Modern Art," referring to high points of achievement by a group of eleven French Modernists, has been placed on view at the Pierre Matisse Gallery,

New York, until January 25.

The show ranges in date from 1915 to last year and includes four canvases not previously seen in America. Among the latter is a monumental Rouault, The Wounded Clown, 1939, which dominates the entire exhibition by size as well as importance. Another feature of the exhibition is Matisse's The Studio, lent by the Phillips Memorial Gallery. Supplementing these are oils by Chirico, Picasso, Leger, Braque, Gris, Miro, Derain and Tanguy, and a marble Bird in Flight, by Brancusi which formerly graced the famous John Quinn collection.

Rouault's oil, sparkling in color and shot through with yellows as well as the usual mournful blues, easily took the honors with the critics. Emily Genauer of the World-Telegram called it "tremendously beautiful," and noted that despite Rouault's brightening palette, his impact is not diminished. On the contrary, she observed, Rouault is

one of the very few modern French painters whose work over a period of many years "has deepened in power and force, grown richer in technique, and yet not changed one bit in its general direction."

Henry McBride of the Sun chose the Rouault and Matisse as outstanding masterpieces. Of the Wounded Clown, he remarked: "The colors in themselves are a prayer and a testimony of belief. If the world did not contain within itself the formula of the heaven it might be Rouault could not have painted such a picture. He would have committed suicide instead. Mournfulness that is incurable is unutterable. But Rouault painted the picture. He said it. Therefore the ideal remains intact."

The Matisse, done in 1916, does not contain all of Matisse's quality, said McBride, pointing out its lack of the Oriental calligraphy that ordinarily figures in much of the Frenchman's work. But "it is very strong and the astonishing simplicity and directness of its painting make it stand out at once in any large grouping of Matisse's work as a major item." Edward Alden Jewell

of the *Times* termed the Matisse "a first-rate example of this artist's galvanizingly strong phase that transpired in and around the year 1916—a year as significant in the progress of Matisse oeuvre as is 1905 in that of Picasso."

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A. Z. Kruse of the Brooklyn Daily Eagle found Tanguy's To Build, To Destroy the most "fascinating" exhibit and Chirico's early, empty-faced Seer "beautiful in its symbolic aspersions on intellectual pretenders to the throne of seerdom." But Kruse dissented on the Rouault: "For the little Rouault has to say in his Wounded Clown, it would seem that 40 or more square feet of canvas border on the bad expedient of making a short story long."

The Picasso painting is a stately abstraction from 1915 entitled *The Mantel*. The Derain is a still life of the new series in which this artist is setting the classic music of Dutch painting to a sort of swing tempo of modernity.

Stuart's Grandson Dies

James Everett Stuart, a grandson of the great Gilbert Stuart and a wellknown painter in his own right, died on the first day of 1941 in his San Francisco studio. He was 88 years old. Born in 1852, near Dover, Maine, the son of Daniel S. and Lydia Philpot

Stuart, Stuart obtained his art training on the opposite side of the continent at the San Francisco School of Design where he was a pupil of Virgil Williams and R. D. Yelland. Stuart's career was devoted mostly to painting the West, from the frozen mountains of Alaska to the sun-flooded missions of Mexico. Four of his canvases, all picturing the glow of sunset on snowcapped mountains, once sold for \$15,000 each. Other works found their way into important collections, including those of the White House, the University of Southern California and Northwestern University. Stuart also devised a method of painting on aluminum for which he claimed indestructible permanence.

French Masterpieces Divided

Dr. Walter Heil, director of the De Young Museum, announces that 85 of the 174 canvases in the exhibition, "The Painting of France Since the French Revolution," will remain in San Francisco after the show's close on Jan. 12. Of the remainder, 74 paintings will go to the Metropolitan Museum for exhibition beginning Feb. 6, and 15 will travel to Los Angeles.

Reason for this split is the Metropolitan's policy of showing only paintings from other museum collections. Exhibits lent by French dealers, including most of the contemporary examples, will remain indefinitely at the De Young Museum.

Art of Two Canadians

Hector Charlesworth, prominent Canadian writer on the arts, will lecture at the Toronto Gallery on Jan. 24 on the art of Horatio Walker, the late Canadian painter whose art was widely known throughout the United States. The lecture is a feature of the Gallery's large exhibition of canvases by Walker and by another Canadian, Tom Thomson, known for his paintings of the Northwest wilderness.

San Jose Advances

THE MOST EFFECTIVE way of crystallizing art consciousness in a community is the organizing of an active, progressive society to direct that consciousness into working channels.

In San Jose, California, such a society—the San Jose Art League—has been organized to catalyze art interest into art activity. Already the Civic Auditorium, whose exhibition gallery had only rarely been used, is the scene of regular exhibitions sponsored by the League. At the League's most recent show, 1,300 visitors clicked the turnstiles during its two-week run and the two local newspapers recognized art as a newsworthy topic.

At this exhibition, Lucien Labaudt, acting as a one-man jury, awarded first honors in oils to Friedolin Kessler and to Marques R. Reitzel; the latter is head of San Jose State College's art department. Second and third prizes were voted, respectively, to Wayne Rose and to Jean Hart. Top honors in watercolor went to Owen Welsh, young sign painter whose fine art work is winning increasing praise, with second and third awards going to John French, of the State College staff, and to Louis La Barbera. In ceramics, another State College man, Herbert H. Sanders, car-

ried away all honors.

Voting by visitors saw all three popular watercolor prizes go to Owen Welsh, the first two popular oil prizes to Friedolin Kessler and the third to Marques Reitzel.

The League's activities in ceramics will be intensified when, in collaboration with the Central California Ceramic Group, it opens a studio-gallery which will organize two shows each month and sponsor auctions.



New Hampshire: EDWIN BOOTH GROSSMANN

Edwin Booth Grossmann Returns to 57th St.

OUT OF THE MAZE of 57th Street's endless succession of exhibitions has emerged a name long absent from America's exhibition center: Edwin Booth Grossmann.

Grossmann, 21 of whose oils and watercolors are on view through Feb. 1 at the Harriman Gallery, was last seen as a solo exhibitor in 1928. Since then he has worked in seclusion to forge a mature, individualized approach to pictorial problems. The result, as seen in the canvases now on exhibition, is a style

marked by sharp clarity and compounded of sentient observation of nature, the specialized design of the abstractionists and the structural rightness that was Cézanne's bequest to tradition. These Grossmann has integrated into his personal idiom.

Also evident in his canvases is a dramatic marshalling of compositional elements. The rounded hills, the rows of trees and the wind-bitten cliffs in New Hampshire are slotted into juxtapositions that create and buttress compositional tensions. The entire scene, bathed in sunny air, is accented by three foreground houses, by a backdrop of clouds and a lone tree that juts far above its regimented fellows.

Light, handled with the adroitness of a stage manager, brings Sunny Banks to life, and in the vivid bursts thrown against the great stone peaks of Mountain Top, reaches a dramatic climax.

Serene-faced lakes and vast expanses of treed distance likewise find in Grossmann a sensitive interpreter. His abiding interest in natural forms and their "subterranean mystery" is summed up, in both the title and subject of Rocks, Sky and Sea. Varying the show's pace are several still lifes, among them Black Ducks and Ducks with Jug.

The dramatic intensity Grossmann infuses into his landscapes stems undoubtedly from the theatrical tradition of his family, founded by Edwin Booth, premier old master of America's stage and grandfather of the artist. Born in Boston, Edwin Booth Grossmann grew up in the literary environment of New England, beginning at the old Chase Art School the study he continued later in Paris. Grossmann now lives on a farm at Fishkill, N. Y., where he finds much of his landscape material.

Diego Changes Mind

Because of a change in his "domestic plans," Diego Rivera will not teach during the spring season at the California School of Fine Arts.

Below is reproduced John James Audubon's Fox and Goose, acquired by the Butler Art Institute of Youngstown, Ohio, as the gift of Mrs. Arthur McGraw in memory of her brother, Henry Butler. It was purchased from the Ferargil Galleries, New York.

The son of a French naval officer and a Spanish Creole mother, Audubon was born in Louisiana in 1780, educated in Paris and trained in art under the famous French painter, David. In 1798 he settled in Philadelphia and gave himself up to the study and delineation of natural history. With the aid of English subscribers he was able to publish his monumental Birds of America (435 colored plates) in 1838, of which a contemporary French naturalist, Baron Cuvier, wrote: "It is the most magnificent monument that art has yet raised to nature." Clinging with scientific accuracy to the appearance of nature, Audubon cast his pictures, nevertheless, into a telling design that reveals beneath the scientist a true artist.



January 15, 1941



Le Bassin des Nympheas: CLAUDE MONET

New York Sees Beauty of Monet's Garden

AT GIVERNY, where he lived and died, Claude Monet had a flower garden. It was more than a garden; it was a poem.

The riotous growth of color; the willows and wistaria, dripping their greens and blues over a pool of water lilies; the sunlight, filtering through and reflecting all about, created a painter's paradise for Monet. His huge murals at the Orangerie in Paris celebrated France's victory in 1918 by celebrating Monet's garden.

This month, dead in mid-winter, the Durand-Ruel Galleries, New York, have assembled a loan show of oils—many of them sketches for the Orangerie murals—that are all devoted to Le Jardin de Monet.

There was one particular view of that garden which must have intrigued Monet beyond anything else. It was the play of light on the lily pond as seen from his little arched bridge. It was Le Bassin des Nympheas, which he painted over and over, and which appears several times in the Durand-Ruel exhibition.

Sometimes the lily basin is almost entirely grey. Other times, the sun, beating hot overhead and weaving down through the willows, casts a winding river of reflected light over the surface of the pond, bringing the lilies into sharp relief on a canvas that dissolved all else. Monet's eye, mindful of the Japanese way of looking at the world, laid these views out flat on a canvas, like the angle shot of a modern camera, with the same disregard for horizon and all those other conventional symbols that prop a picture as landscape of this or landscape of that.

The Durand-Ruel show contains many other views of the garden. There is a green canvas of the weeping willows in thicket formation; there are two views of the rose arbor from across the pond; another view presents the fruit

trees in printemps splendor. Each of these has deeper color and perhaps more joyful impact than the scenes looking down on the lily pade

down on the lily pads.

But the quest that impelled Monet to look deep and long into his little pool of lilies, year after year, from 1907 to 1918, give those close-toned paintings an unfathonable mystery as haunting as Santayana's soliloquy at Cape Cod: "Why is the world so old?"

Biddle in California

After he concluded his commissions for Walter Wanger's Long Voyage Home publicity stunt, George Biddle remained in Southern California because "It's the nearest you can get to the sun." The fruits of this discovery, recent oils and watercolors, will go on exhibition at the Hollywood Branch of the Perls Galleries on Jan. 20, to remain through Feb. 19. Augmenting the California landscapes and still-lifes, are some early Biddle canvases and the revealing series of watercolors he brought home from South America.

The way he now feels, Biddle may reside indefinitely in California. (Ed.: Biddle always did show keen intelligence)

Harriman by Rodin

A Rodin portrait head in marble of E. H. Harriman, late manager of the Union Pacific Railroad, whose labors for the stricken city of San Francisco during the earthquake have made him a familiar figure in its civic history, has been presented to the De Young Memorial Museum by his sons, W. A. and E. R. Harriman. The portrait was done in 1909, shortly before Mr. Harriman's death, and it is in Rodin's familiar impressionistic style that conveys a vivid characterization of the subject

Sir John Lavery

SIR JOHN LAVERY, internationally famous Irish portraitist, died Jan. 10 at the home of a stepdaughter, Mrs. John McEnery in County Kilkenny, Ireland.

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He was 84 years old.

President since 1932 of the Royal Society of Portrait Painters, Sir John last year published his autobiography, The Life of a Painter, in which he wrote that he was a man "whose head was never really out of the paint pot." This absorption with his career carried the artist up through life's strata, from abject poverty in his native Belfast to wealth, fame, knighthood and, to complete the cycle, to the honor of Freeman of the City of Belfast. Before his easel passed an impressive parade of portrait subjects, studded lavishly with royalty, American millionaires and such notables as George Bernard Shaw and the late Patrick Cardinal Hayes, whose portrait now hangs in Fordham University in New York.

Orphaned at the age of six, Lavery was sent to live with relatives in Scotland, with whom he remained until he ran away at the age of fifteen. A succession of odd jobs led to a three-year position in Glasgow coloring photo-

graphs at £20 a year.

In 1879, after a later period of painting miniatures from photographs, Lavery was taken to London by his first patron, an Irish count. He began study at Heatherley's and soon exhibited a canvas at the Scottish Academy. Next came Paris and study at Julian's. One of his works, *Deux Pecheurs*, was hung in the Salon and sold; and in 1883 the young artist settled at Gres-sur-Loing to paint canvases that began taking medals in European art capitals.

After several tours of Europe, Lavery in 1896 moved to London where he helped Whistler found the International Society of Sculptors, Painters and Gravers, of which he became vice-pres-

ident.

Knighthood fell to him in 1918, and in 1925 he made his first visit to America, which, at that time, was undergoing Prohibition. Of this fiasco he wrote that he "met only three people who believed in prohibition." One risk of prohibition, he continued, "is that Americans are so hospitable that they may poison you, with the best intentions."

America again was the scene of his activities in 1929 when the late Clarence H. Mackay commissioned him to do the Cardinal Hayes portrait. At this time it was reported that Sir John had limned more Americans, specie Millionaire, than any other painter. In his wife, however, he had a closer tie with the United States, she being the former Mrs. Hazel Trudeau of Chicago whom he had married in London in 1909. Twenty years later when he painted the symbolic Irish figure that appeared on the Irish Free State money, it was Lady Lavery who posed for the work. Lady Lavery died in 1935.

Sir John Lavery's career knew no national limits and his canvases are in public and private collections in North and South America, Australia, Europe and the British Isles. The noted painter's only daughter, Eileen, who became the wife of Baron Sampill, died in 1935.

Federated Moderns

A SECOND MEMBER exhibition by the Federation of Modern Painters and Sculptors, the group which last year seceded from the American Artists Congress after a political dispute within the latter organization, is on view until Jan. 31, at the Yale University Art Gallery, New Haven, Conn.

The federation, organized to promote "the welfare of free progressive artists working in America," recognizes, according to its preamble, "the dangers of growing reactionary movements in the United States and condemns every effort to curtail the freedom and the cultural and economic opportunities of artists in the name of race or nation, or in the interests of special groups in the community.

President of the society is the sculptor, Jose de Creeft. Vice presidents are Morris Davidson, Nathaniel Pousette-Dart and Vaclav Vytacil. Renee Lahm is corresponding secretary; Edith Bry, recording secretary; and Rhys Caparn, treesurer.

Among the members exhibiting in the Yale show are: Mark Datz, Edith Bry, Lewis Daniel, Federico Cantu, Paula Eliasoph, Anne Eisner, A. Ozenfant, Alzira Peirce, Dorothy Feigen, Mamfred Schwartz, Hans Foy, Gertrude Greene, Anne Goldthwaite, Menkes, Geo. L. K. Morris, Coulton Waugh, Franklin Watkins, Joseph Lenhard, Simkha Simkhovitch, Louis Harris, and Jaques Zucker.

Edwards Holds Exhibition

George Wharton Edwards, an American veteran whose works have won him fame in many lands in both hemispheres, is showing, through Jan. 18, a group of watercolors, gouaches and drawings at the Grand Central Galleries in New York. Intimate studies of Paris, Maine and Holland, the Edwards exhibits depict fishermen at work, quiet sunny streets, historic European buildings and sleepy villages that rest at edge of placid bays.

The artist "produces expert papers, and favors a gray-blue palette with cool and essentially decorative effects," reported Howard Devree in the Times. Carlyle Burrows in the Herald Tribune noted that the general effect of these works "is conservative, and reflects a gentle aloofness far removed from a world of bombing raids and disaster."

Four Arts Florida Annual

Initiating the 1941 exhibition season at Palm Beach, Fla., is the Society of Four Arts' third annual member show, on view in the Society's galleries through Jan. 19. Described by artists and visitors as the best of the group's series, the show, comprising 94 canvases and five sculptures, gives representation to every member-artist.

The exhibition's top award, the \$100 Moore prize, went to James M. Willson's tempera, Quaraouine Mosque, Fez, which pictures the geometric patterning of the noted North African city. Hamilton King took the \$100 Elliott Memorial prize for the exhibit "most poetic in feeling" with his oil, Gardiner's Bay, an atmospheric study of moonlight on water.



The Long Valley: RAPHAEL GLEITSMAN (Ohio)

Youngstown Stages Its Annual Regional

WITH DORIS LEE, Hobson Pittman and Grant Wood as the jury of selection, more than 500 paintings were winnowed from a thousand entries at the Sixth Annual New Year Show, on view until Jan. 26 at the Butler Art Institute, Youngstown, Ohio.

The three artist-jurors awarded their top prize of \$150 to Antonio Mattei for his Winter Burial (reproduced in the March 15, 1939, ART DIGEST); their \$100 second prize to Charles Misicka for his Muscoda; the \$50 third prize to Alex Fletcher for Flowers on Chancel Steps; and honorable mentions in oil to, respectively, Edward Shields for Submarine Victims and Paul Wescott for Hodge's Point.

In the show's watercolor section the jury of award was puzzled not by which artist should receive the first prize, but which of his paintings. So they gave the

\$100 to all three of Joseph E. Wagner's entries. The \$50 second watercolor prize went to George M. Biddle (a young artist from Mansfield, Ohio—not the Philadelphia George Biddle who was not in the show); and the \$25 third prize to Joseph Buzzelli, director of New York's Vendome Gallery. Two honorable mentions went, in order, to Elsie Pomeroy and Fred Alexander.

Other prizes were: first for local artists, to William E. Stone for Hartville Swamp Farm; second, to Paul Hendricks for Cider Mill; third, to Alan Thompson for Back of Bruno's. The flower painting awards were: first, to Minerva Lynch for Flower Mood; and honorable mentions to Margaret Chrystie and Helen Gorndt.

Reviewing the show for the Youngstown Vindicator, a local artist, Clyde Singer, wrote that the prize winners, with few exceptions "are not of high calibre." They "set no high standards and are not representative of the best works in the show. Neither do they show any sign of the strong tendencies of American art today." But, decided Singer, there are many works in the show that do, and it is these canvases that make the 1941 New Year show one of the best in the series.

Among the non-winners that impressed Singer was a large panoramic landscape, The Long Valley, by Raphael Gleitsman, which Singer terms the "most outstanding landscape in the show." Gleitsman won a first honorable mention in last year's annual. The best portrait of the show, in Singer's opinion, is the Self Portrait by Bernard Pfriem. In figure composition, he gave the honors to Albert Pels for his Masquerade; and for flower painting he agreed with the judges on Minerva Lynch's work. Clarence Carter and Hobson Pittman lead the field in, respectively, still lifes and interiors. Singer could not go all the way with the jury on the selection of the Mattei award.

New Whitney Show

The Whitney Museum will open on Jan. 15, as this issue goes to press, its annual exhibition of Contemporary American Sculpture, Watercolors, Drawings and Prints, which, in recent years, has been detached from the oil painting annual and made a separate annual in itself. The 1940 edition will represent the work of 227 artists from 21 states, with 40 of the exhibitors new to Whitney visitors. The large galleries on both the first and second floors will be filled with sculptures; the small gallery opening from the main floor daylight gallery will contain 30 drawings; other galleries will display 126 watercolors and a large print section.

The Whitney hours are 1 to 5 daily except Monday. The show continues to Feb. 16. Location: north of Washington Square just off Fifth Avenue at 10 West 8th Street.



The Bath: DORIS LEE

Doris Lee's Humor Brightens a Weary World

Doris Lee's impish humor is brightening the month at the Walker Galleries, New York. The exhibition, an impressive one-man show by this prominent Woodstock artist, contains 18 recent landscapes and portraits and includes a large village scene, *Illinois River Town*, lent by the Phillips Memorial Gallery.

Rural life around Woodstock, seaside incidents, the activities of small gardeners and suburbanites, little girls with pigtails, farmers' wives and sun bathers are among the incidents of life that set Doris Lee 'apainting. She sees the world wriggling with mischievous life and gnomish confusion, and before she is done with a painting, the people, the clouds, the trees and everything else are all acting and gesticulating like each other: her world is a peaceable kingdom all busied up. And the artist envelops these landscapes and portraits in highly sophisticated harmonies of color, which, often on the muted side, are never sentimental.

The ambitious *Illinois River Town* introduces several un-Lee notes in the geometric cluster of huddled houses and factories, but these are quickly relieved by a bustling foreground activity of people. One of the most charming of the new group is a tiny view of *The Inlet*, which contains two silent anglers who must have been there when the inlet was born and will stay there, unmoving, till the floods come.

In her excellently painted Sunbath, Miss Lee converses with dry humor on an incident in which a cruising pelican is pulled up short in surprise at coming upon a nude lolling in a boat among the reeds. And in her southern landscape, The Bath, the artist discourses with equal humor upon that touch of nature that makes the whole world kin.

On the whole the critics approved the newest Lee canvases, with all of them appreciating the lively humor and charming whimsicality of the artist. Each singled out the large, complex

Illinois River Town for his best adjectives. Two critics—Henry McBride of the Sun and Carlyle Burrows of the Herald Tribune—drew attention to Miss Lee's debt to the Currier & Ives brand of folk story-telling. None noted the distinct change in color and technique since such earlier Lee paintings as the excellent Noon.

Margaret Breuning of the Journal American termed Miss Lee a "gifted young artist possessing a markedly individual sense of both color pattern and design," but was bothered by "the complete lack of modelling of features or heads." Emily Genauer of the World-Telegram wrote of such exhibits as The Well, Farmer's Wife and The Bath: "All have an effervescent aliveness. All are compactly composed. And all are highly sensitive in their surface handling, their highly decorative disposition of detail and restrained color."

Edward Alden Jewell of the *Times* was least impressed: "There is often a kind of thinness, which, in a subject such as *The Rodeo*, can seem to leave the figures almost transparent. Again, there is a tendency on this artist's part to spread a slight and intimate sort of theme over an area too large. The effect then is somewhat that of a rather meager audience huddled in a big draughty auditorium."

Harold Rotenberg to Exhibit

Though he has exhibited many times in Boston and has been included in important museum shows, Harold Rotenberg is this month being presented in his first one-man show in New York City. His exhibition, opening at the Babcock Galleries on Jan. 20 and continuing through Feb. 1, will comprise 24 landscapes depicting New England mountains and moods, the spectacular coastline of the famed Gaspé Peninsula and the picturesque St. Siemion country around Quebec.

Rotenberg's exhibition will be reviewed in the Digest's next issue.

In Byron's Steps

THE DEFENSE of Greek liberty, which once stirred the romantic poets and painters to some of their finest achievements, has brought forth in New York a \$2,000,000 El Greco benefit exhibition which opens Jan. 18 at the Knoedler Galleries. Approximately 25 paintings, or one third of the El Grecos owned in America, have been assembled for the show by Stephen Bourgeois.

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The show marks the fourth centennial of El Greco's birth in 1541 on the isle of Crete. Born a Greek—Domenico Theotocopouli—he grew up to become one of the greatest painters of his time in Spain, the country he adopted.

Not only have both the Greeks and Spaniards claimed El Greco. But he roamed the other Mediterranean countries in search of a right way to paint.

"His early portraits," writes Ludwig Goldscheider in the Phaidon volume on El Greco, "seem Venetian, like those of his teachers, but his later and riper ones are more akin to the painters of El Fayum than to Tintoretto: the construction and expression of his sacred pictures grew ever more Byzantinian with the years; his increasingly elongated and sinuous forms seem to find their way back to early Gothic illumination; but to the Spaniards he remained always El Greco, the Greek. In Venice he was Venetian; the Roman Mannerists regarded him as one of themselves. Yet in his mature period, as the Greek of Toledo, he discovered painting once more for himself, as an art he had made all his own, that he had learned from no one, and that he could transmit to no one, an art unsuitable to reproduce this visible world, but apt to record the world of his own visions.'

It was an art, too, that gave visual authority to one of the most phenomenal religious movements of all times: the Jesuit counter-reformation. The mysticism of Loyola took plastic apparition in El Greco's unearthly dramas where form is drawn out into weaving ribbons, faces are transfixed with adnoidal intensity, and color whines through thunderclaps of chiaroscuro.

The Knoedler show, continuing until Feb. 15, will include many of the artist's finest works. His Adoration of the Shepherds, lent by George Blumenthal; the Purification of the Temple from the Minneapolis Art Institute; the Worcester Museum's Magdalen; Arthur Sach's swirling Agony in the Garden; the St. Peter from the California Palace of the Legion of Honor; the Apparition of the Virgin to St. Domenic from the Rochester Memorial Gallery; and the Portrait of an Unknown Nobleman, loaned by Dr. Franz H. Hirschland (see cover), are a few of the outstanding loans.

Other loans in this notable show are St. Francis in Ecstasy, lent by Frederic A. Stern; Christ Driving the Money Changers, from the Fogg Museum; Christ in the House of Simeon, lent by Oscar B. Clintas; Family of El Greco, lent by Rev. Theodore Pitcairn; St. Francis with Skull, lent by J. B. Neumann; St. Dominic at Prayer, lent by John Nicholas Brown; and St. John the Baptist, lent anonymously.

All proceeds from the show will go to the Greek War Relief Association.

Art in the Home

THE TRADITIONAL AVOIDANCE of fine paintings and prints by interior decorators is finally on the wane. Certainly the photographs of interiors by members of the American Institute of Decorators, which will be exhibited at their "Decade of Decoration" conference, Jan. 20-23 in Boston, reveal not only the important use of fine art by the decorators, but in some cases the work of art is used as a focal point for the entire scheme of decor.

Among the actual interiors represented in the decade retrospective, are many built around old masters as well as contemporary art. "In examining the work assembled," writes Louise Sloane, "it is interesting to note how some rooms have been specially planned as background for fine paintings. Among the works of art represented in homes decorated by members of the American Institute of Decorators are paintings by Fragonard, Jonas Lie, Raeburn, Grant Wood, murals by David Leavitt, etchings by Leon Pescheret."

In Deering Davis' interior for the home of Mr. and Mrs. Herbert Stamats, Cedar Rapids, an oval Grant Wood sets the key, as an overmantelpiece, which is carried out in the remaining appointments of the living room. The painting, reminiscent of Wedgewood chinaware decoration, is a highly stylized view of the exterior house and grounds.

A Jonas Lie winter landscape enlivens the library of the Carl J. Kohler residence, Kohler, Wisconsin, which was planned by the Milwaukee firm of Niedecken-Walbridge. Hanging on the empaneled wall (Wisconsin knotty pine in 18th century English version), the oil takes its place snugly above a fireplace flanked by high shelves of books.

Rosalie Roach Fassett's combination living room-dining room for the Herbert Hinchcliffe town house in Chicago, has a tall skyscraper scene by the Chicago printmaker, Leon Pescheret, enframed at the far end of a modern room.

These and numerous other examples indicate that the decorators are finding new possibilities for fine art on their hitherto bare walls.

Better Than '29

The following encouraging statement came in the mail the other day from Erwin S. Barrie, director of the Grand Central Art Galleries in New York:

"We have had a wonderful December's business, practically doubling the amount of that month's sales in the past ten years, not excepting the good old days of '27, '28 and '29. During the last three weeks of December we sold 25 Gordon Grant watercolors and 15 important paintings by Hovsep Pushman, as well as a great many other artist members' canvases. The reason for this good business lies within ourselves, rather than in a changed condition of the public. After careful analysis I came to the conclusion that there were plenty of sales to be made, but one had to take the initiative to close them. Ever since 1929 our salesmen had been standing around telling each other how bad business is and waiting for someone to come in and ask for a painting to go over the mantle.



Corner Saloon: EDWARD HOPPER (1914)

The Early Roots of Edward Hopper's Art

IN ASSEMBLING his current exhibition, New York impresario Frank Rehn turned the calendar of Edward Hopper's career back three decades. Coming to the years 1907-14, during which the now famous painter was just out of art school and living between his 25th and 32nd birthdays, he selected 23 oils which, covering Parisian and American subjects, will remain on view at the Rehn Galleries through Feb. 1.

Even in those post-student days Hopper knew how to imprison light in pigment. He bathed his earliest Parisian canvases-views of the Seine and its banks, of Paris cathedrals and bridges -in sun-bright air, achieving some of his early effects with a technique that echoed the broken color of the Impressionists. This is particularly notable in Le Louvre et la Seine (1907), the first canvas Hopper painted out of doors. Paris and its noble, century-mellowed structures made a deep impression on the young American, and he recorded Notre Dame and Le Pont Royal with the solid simplicity, the absorption with light and the feeling for architecture that constitute the basis of his presentday style.

The American group, beginning with Tramp Steamer (1908) and Railroad Train (1908), represents Hopper's first native work after returning from a year in Paris. The roots of Hopper's art, discernible in the earlier Parisian works, become more definite in these 1908 oils and culminate in the present show in Corner Saloon (1914).

Running through the American canvases like an insistent theme song is a travel motif that starts in Hopper's portrait of the end cars of a speeding train. It races out of the frame toward the next exhibit, Queensborough Bridge, and its imaginary tracks, after skirting a saloon, crest the long, arched bridge of Valley of the Seine. The theme of its projected journey carries through

scenes ringing with a seemingly unshatterable quiet, and continues to Railroad Crossing, the penultimate exhibit in the gallery. Here the waiting tracks lie just beyond a lone house. Suffused with a hazy light and conjured to hard reality out of soft luminous shades of green, this canvas, a characterful portrait of the inner spirit of a building and its locale, is a highly accomplished work which at that early date showed the direction Hopper's art would follow.

Art vs. Perishables

Marion Willard, an early pioneer in the idea of renting pictures, has again arranged facilities at her New York gallery for the rental of contemporary paintings. Five to ten dollars will rent an original modern painting for one month. Half of the rental fee goes direct to the artist, and all rental money paid in is deducted from the price of the picture in the event that the lessee wishes to buy it later.

Quoted on the cover of Miss Willard's rental catalogue is the following suggestion from Town & Country: "A few dollars a month for renting pictures are certainly better spent than the same amount lavished on flowers that do not last a week." Pictured appropriately beneath this advice is a drawing of a bunch of drooping flowers thrown in a wastebasket.

Six Nagais Sold

From his exhibition at the Uptown Galleries, New York, Thomas Nagai sold the following six gouaches: After the Storm, Farm House, Wild Horse, Road to Beach, Old Fishing Village, and Wally's Country House. Nagai, Japanese-born descendant of a long line of native artists, paints the historic towns of the Atlantic Coast as viewed through Eastern eyes.



A Courtyard Scene: HENDRIK VAN DER BURCH

Hendrik, Not Pieter, Painted Chicago's Gem

EVERYTHING works out all right with posterity—just like a Hollywood movie. But there are some very despairing moments before the happy ending.

Consider, for example, the life of one Dutchman, Hendrik Van Der Burch, whose painting, A Courtyard Scene, has just come to the Art Institute of Chicago finally, under Hendrik's own name. Poetic justice, it might be called.

Hendrik was a good 17th century Dutch painter, the son of an art collector and painter of the same name. He was born in Frankenthal, in 1614, but lived most of his youthful life in Frankfurt. Thomas Howard, the Earl of Arundel, was passing through the city one day, enroute to taking a post as Ambassador to the German Emperor, when he met young Hendrik. Arundel was highly impressed, and, being an avid art patron, he engaged the 22-year-old lad and sent him to Italy to study.

A year later Hendrik became curator of the Arundel collection in London and was busy painting Arundel's friends and family. After his patron's death, Hendrik lived in the Netherlands for some thirty years until his death. He joined the Delft Chapter of the Painters' Guild, traveled extensively, worked hard, and enjoyed a respectable career as a painter. Like other respectable painters, Hendrik was mildly influenced by the better contemporaries of his day—Pieter de Hooch, who was 15 years younger, Rembrandt, Vermeer, etc. He died late in the 17th century.

Immediately posterity forgot Hendrik Van Der Burch. He was just another dead Dutchman who also painted, and whose good pictures were quickly attributed to other artists. When the vogue for Pieter de Hooch's courtyard scenes was at its crest, posterity unhesitatingly placed all of Hendrik's good courtyard scenes in Pieter's production. IIcndrik generally did not sign his name, and when he did it was an easy matter to paint the monogram out.

The result of all this was that for years the painting now owned by the Art Institute of Chicago, which it acquired from the Silbermann Galleries of New York, was acknowledged to be one of Pieter de Hooch's highly popular courtyard interiors. Hofstede de Groot examined it in 1911 and pronounced it

a de Hooch. Dr. William Bode, the great German scholar, published it in 1918 as an early De Hooch. August Mayer said in 1925 that it was a De Hooch.

On later examination, de Groot deciphered the lost Hendrik's monogram, and then Dr. William R. Valentiner went through the letters of the Earl of Arundel. Soon, from these and other documents, there emerged the life and times of Hendrik Van Der Burch, long forgotten respectable Dutch painter, whose A Courtyard Scene in Chicago has, writes Frederick Sweet in the Bulletin "a diffusion of light, a delicacy of texture, and a modulation of color which is at variance with de Hooch's more precise manner." And "the figure of the maid is a trifle less static and a little more human. . . . A human element and a sense of reality are added to what in the hands of many artists would be merely an exercise in still life."

In fact, we seem to perceive in Mr. Sweet's article a very genuine note of satisfaction, a note, even, of glee, that Chicago's courtyard is by Hendrik Van Der Burch and not by Pieter de Hooch. Poetic justice, yes.

Evaluating Harari

The interestingly composed abstractions of Hananiah Harari are the January feature at the Pinacotheca Gallery in New York.

A bridgeless chasm separates the judgment of Director Dan Harris of the Pinacotheca and that of the critics. Says Harris: "Harari is amongst those whose moment in time shall endure. According to Carlyle Burrows of the Herald Tribune, Harari's works "might be described as functional satires. They are semi-representational, wildly imag-inative paintings with curious titles." Decreed Devree of the Times, who saw the exhibits as "left-wing academism:" Harari's Wagnerian Idyll is "easily apprehended as rather crude caricature, but Moonlit Weather Machine suggests drought of ideas and storms of cyclonic emptiness. And I'm afraid his Nude Before Fireplace resembles a disarticulated mummy in a mortuary. Well, well . . .

Camilla Lucas Gallery

After a four-year absence from the field of retail art dealing, Camilla Lucas, prominent importer and wholesaler of old prints, has opened a new gallery at 4 East 46th Street in New York. Beginning his venture with a special sale of Daumier and Gavarni prints, Lucas has on permanent display a wide variety of work, ranging from contemporary French oils and watercolors to Currier & Ives lithographs. Between these extremes are animal drawings and prints, old English sporting prints and portfolios of colored flower and still life etchings.

The Lucas gallery will, from time to time, present one-man exhibitions.

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Betsy Higgs and Dorothy Thompson, co-directors of the Nassau Art Center, the first art gallery to open in Nassau, British Bahamas, are shown hanging one of William Henry's watercolors, included in an opening exhibition of American art. The show is composed of about fifty contemporary American prints by Thomas Benton, Grant Wood, Raphael Soyer, Waldo Peirce, Irwin Hoffman, Luigi Lucioni and many others. The Nassau Art Center will devote changing displays to work by British and American artists. Scheduled for the near future are a show of watercolors by Vera White, and prints and paintings by Gerald Brockhurst. Miss Aimee Crane, director of the Guy Mayer Gallery of New York, will select the shows.

Norman Rockwell

THE DISPLAY WINDOW of the Ferargil Galleries is these days almost constantly obliterated by a cluster of on-lookers attracted by the Norman Rockwell canvas there on view. A vivid gauge of the wide popularity of Rockwell's work, these groups are a symbol of the millions of fans that this illustrator's pictures in the nation's magazines have created.

Inside, on the walls of the gallery, are more than 30 of Rockwell's shrewdly composed and accurately painted canvases, including the originals for the Hermitage Press' special editions of Huckleberry Finn and Tom Sawyer. In all are evident the artist's uncanny ability to project character and the adroit stage direction that marks his composition. Rockwell's technique is impeccable, and in such exhibits as In the Chapel he betrays a real feeling for pigment. There is, in the sharp tonal contrasts of Dolly Madison, a high note of drama, a note struck again in British Soldier, but this time wrought out of brilliant, artificial light.

Both Melville Upton of the Sun and Howard Devree of the Times preferred the illustrations for the Mark Twain volumes. "They stand out," Devree wrote, "as spirited interpretations carried out with humor and imagination. It is all expert work in its field."

William Rowell Derrick

William Rowell Derrick, 83-year-old landscape painter of New York City, died Jan. 9. Born in San Francisco, Derrick studied in Paris under Bonnat, Boulanger and Lefebvre and held numerous exhibitions, the last of which was on view last March at the Findlay Galleries in New York. Derrick was a member of the National Arts Club, the Lotos Club, the Connecticut Academy.

The Child vs. Klee

Most frequently of all modernist art, the stenographic pictures of Paul Klee are apt to summon the indictment that somebody's six-year-old-child could have gone and done likewise. And since the death of the famous German-Swiss Expressionist this charge of juvenile delinquency has had wider frequencyand at the same time a more vocal defense. Minds of many tempers have been called in to decide between the Child vs. Klee (in the Dec. 1st issue C. J. Bulliet did the defending). Now a similar function is performed by Jay Boorsma, director of the Detroit Society of Arts and Crafts, where a Klee memorial recently closed.

"The trouble is that most people will say that their six-year-old children could have done these," the Detroit News quotes Mr. Boorsma. "They'll say, too, that Klee didn't have much technical training—that his work is crude because he didn't know any better. But they will miss the whole point of this show if they don't realize that Klee painted as he did because he wanted to—that his technique was carefully thought out."

Agreeing with Mr. Boorsma, Miriam Alburn wrote in the Detroit News: "If Klee saw a face as outstanding he made it as big as all the rest of the body without hesitation. If he heard music which particularly impressed him with its interweaving of melodies, he painted wavy strips and sectors of color with angular interlocking lines and called it Polyphonic Currents.

"Klee was primarily interested in pattern—and it is there that the experts say he shows his experience and thorough technical training. No child could organize lines with the perfect balance, the subtle carrying of the eye around and around a picture, the smooth flow of outline."

Is Photography Art?

WHILE the Museum of Modern Art continues its determined efforts to install the photograph as a marvelous, new form of fine art, gathering opposition comes from those critics who draw a line of distinction between the easel painting and the pictorial offspring of a mechanical box. Writes Herman Reuter of the Hollywood Citizen-News anent the 24th annual of the Los Angeles Camera Pictorialists.

"A photograph is something over which I am completely unable to get up any steam whatever. It may be everything that a photograph should be. It may be completely the result of mechanics, with no revolting shenanigans of retouching or printing. It may be full of charming composition of line and mass, and engaging textures. Yet, in spite of all this, I distrust it.

"For it sticks in my craw that somehow a photograph remains, in spite of everything, the product of a machine and I have yet to find a machine that I could cotton to. Not that a machine hasn't its uses, but I have never known one to give out with any lightning flashes of inspiration, or with fortuitous errors to be left as they are, for better or worse.

"I despair of finding a machine from which one may expect a spurt of that semi-divine and unfathomable magic which is the very stuff of genius as it manifests itself when brain and hand join in the direct, spontaneous creation of what is known as a work of art."

Salmagundi Prizes

At the opening of the Salmagundi Club Auction Exhibition, on Jan. 10, five prizes were awarded. The Art Jury of Awards presented \$50 prizes to William Thon for Jacobsson's Barn and to Ogden Pleissner for The Guides. The Lay Member prizes of \$50 each went to Hobart Nichols for The Mountains, to John H. Hintermeister for The Enemy, and to Tore Asplund for Suburbia.

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At the Dock: ANN BROCKMAN (Watercolor)

Ann Brockman's Vigorous Watercolors

AT THE OUTER RIM of Cape Ann, which juts from the Massachusetts Coast out into the Atlantic, is perched picturesque Rockport, long the summer residence of a colony of artists. Prominent among these artists is Ann Brockman, who in vigorous watercolors catches the sunny quiet of Rockport's tree-lined streets, the leisurely pace of its harbor life and the impressive rhythm of the surf that constantly sweeps in against its rocky edges. Thirty of these summer-impregnated watercolors are on view, through Jan. 25, at the Kleemann Galleries in New York.

Several exhibits, spotted with shade and sunlight, are sensitive records of rugged, restrained New England mood. Another watercolor, *Granite*, builds up with slashing strokes the stoney, glinting hardness of the great rocks that have for centuries withstood the pounding of the Atlantic surf—the same surf that, in *Coast of Maine*, rolls into an inlet, and under the impetus of storm and wind bursts into spray at its edges. Land and sea meet in much quieter mood, but under a partly darkened sky, in *At the Dock*.

In another category are the watercolors in which Miss Brockman combines pen-and-ink drawing with her
washes, the former rounding out sturdy
figures of clowns, circus ponies, bathers
and nudes (notably, Nude, Back View),
while the washes establish locale and
atmosphere with a sure touch. In several of the landscapes, Miss Brockman
dramatizes the muted luminosity that
sifts down from black cloud banks.

Supplementing the watercolor exhibits are several small oils related in spir-

it and subject to the main show. Angry Surf and Dark Clouds live bounteously up to their titles and serve as companion exhibition pieces for a group of sculpturesque nudes.

The critics put their stamp of approval on the Brockman paintings. Carlyle Burrows of the Herald Tribune classified her as "one of the most able of contemporary American women painters," and paid tribute to the artist's "easy draftsmanship," her "dramatic qualities," and her "striking" ability to catch the mood of a stormy sky.

Howard Devree in the *Times* described the show as the best in Miss Brockman's career. "Singleness and clarity of view and something definitely integrated appear in this work. Never oversize or superficially arresting, her papers grow on one steadily." It is, Devree concluded, "all spirited, intelligent work."

Recording New York Today

The Federal Art Project has just allocated eight paintings of contemporary landmarks of New York City to the New York Historical Society, which commissioned the series.

The subjects are: Empire State Building by Victor Perelli, Rockefeller Center by Sol Berman, Madison Square Looking East by Ben Galos, Canal Street and Broadway by Moses Soyer, View North from End of Welfare Island by Ferdinand Lo Pinto, Bowling Green by Robert Cole, and City Hall Park Showing New Part of City Hall by Algot Stenbury.

In Terms of People

Among the artists whose sole concern is people, few see them with greater understanding, both as individuals and as protagonists in life's drama, than Mervin Jules. His canvases, built up of sharp tonal contrasts and marked by a simplicity of form that heightens their impact, catch the inner significance as well as the outer pattern of Cafeteria Politicians, Subway and Presser, three of the 32 Jules exhibits on view at the A. C. A. Gallery in New York through Jan. 25.

The static quality of suspended time lends its poignant note to *Time and the Artist*. Here, his hands resting uselessly in his lap, an aged artist sits disconsolately in his gaunt attic, his canvases stacked against the back wall.

Jules also explores the cheap diners, the baseball diamonds, the burlesque theaters, the business and industrial world and the museums for his material. His reaction is stated in terms of people working, eating, playing or idling.

"The thing to be expressed," Jules is quoted in the catalogue as saying, "determines the elements which comprise form. Space, color, line and sense of volume are not mere plastic playthings, but are used to communicate my interest and excitement about people and what they do. . . . Emphasis and selection highlight the subject and bring to the artist's audience a new and more vital understanding of contemporary life."

Never Repeats Himself

An outstanding quality about C. Curry Bohm, one of the leaders of the Brown County group of Indiana painters, is, according to Lucille E. Moorehouse of the Indianapolis Star, the virtue that "he never repeats himself."

Viewing an exhibition of Bohm's work at the local Lieber Galleries, Miss Moorehouse wrote: "Neither does he repeat that theme which is more closely a part of his own individuality, his inner self—that thing which is expressed on canvas in terms of varying moods of nature; that thing which you can most appreciate if you have some poetry in your own soul. Even in his most clear cut examples of realism, one will always find an element of poetry, a fine strain of imaginative ability which runs through all his work."

Miss Moorehouse also noticed that Bohm "does not have to resort to blue shadows to prove to us that snow has color. He can cover a field or hillslope with snow under a midday sun, and keep it as brilliantly white and sparkling as you would see it in the country where it is untarnished by the soot."

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Kate: ELISABETH PAXTON OLIVER

Action in Atlanta

THE PAST YEAR has been a particularly successful one for the High Museum, cultural center of Atlanta, and future plans indicate continued adventures for Georgia art lovers. One unusual event was the establishment of "Memory Lane," a specially constructed wing of the museum where works donated as memorials will be permanently hung. This gallery was a gift from Mrs. Thomas K. Glenn.

Among the one-man shows presented during recent months was an exhibi-tion by Elisabeth Paxton Oliver, who after exhibiting on a national scale, with the accent on New York, Texas and France, gave her fellow-Atlantans opportunity to view at length her creative work. Mrs. Oliver, who studied at the Maryland Institute, the Pennsylvania Academy and with George Elmer Browne in Europe, is regarded as one of the leading women painters of the South, having won numerous honors in national and regional annuals. Aside from her professional career, Mrs. Oliver has long been an active patron of art in the Southern states. She is a member of the High Museum's "Friends of Art," the Southern States Art League, and the Georgia Art Association.

This month an intriguing series of il-lustrated lectures entitled "It's Pretty, But Is It Art?" will be started by Robert S. Rogers, instructor in the High Museum School of Art. In six installments (first on Jan. 21, last on Feb. 25), Mr. Rogers will try to illustrate the purpose of painting as an art form contrasted to picture making as simply a

recording of facts.

The exhibitions scheduled for the balance of the season: January-Paintings from the Vose Galleries. February—Paintings by Leopold Seyffert, Jr. March-Famous Paintings from the Silberman Galleries. April-Paintings by Robert S. Rogers, Benjamin E. Shute and Claud J. Herndon; Contemporary Oils from the Midtown Galleries.

Toronto's Benefit Show

The recent Red Cross benefit exhibition of five centuries of art and history at the Toronto (Canada) Art Gallery broke all attendance records there when it clocked 30,254 visitors. Proceeds amounted to \$4,000.

Geographic Painters

"PAINTINGS by women who get around" could well be the title of the exhibition opening Jan. 20 and running to Feb. 1 at the Argent Galleries, New York. It is a show by members of the Society of Women Geographers.

This society is made up of women who have done professional work along geo-graphical lines and who are gifted with, at the same time, a talent for sketching and painting. Some are explorers, some are botanists, archeologists, ethnologists, and some are serious stu-

dents of folk lore.

Louise Boyd, distinguished polar explorer, will be represented by photographs taken on her expeditions. Helen Damrosch Tee-van will show under-sea marine studies; Else Bostelmann will exhibit scientific illustrations from the Beebe expeditions; Sally Clark, a skilled lion hunter, will have sculptures of African natives; and Adelene Moffat will show paintings from an archeological expedition in Crete. Other works in the show will be birds by Berta N. Briggs, West Indian types by Christina Morton, color photographs by Margaret Copely Thaw, photos of China by Dorothy Graham, Tibetan sketches by Elena Eleska, and African portraits by Erick Berry.

Internationally Important

One of the leading group exhibitions scheduled for presentation late this month is the "International Group by Important Painters" show which opens Jan. 20 at the Marie Sterner Gallery and remains on view through Feb. 8. Artists from many nations will be represented by examples, the gallery reports, which are definitely important and, in many cases, never before seen in New York.

Heading the American list will be Lee Jackson, Jon Corbino, Rudolph Jacobi and Simkha Simkhovitch. The French painters will include Derain, Matisse, Oudot and Edy Legrand; while Bernt Cluver will represent Norway: Ebihara, Japan; Pedro Pruna, Spain; Zygmunt Menkes, Poland; Médard Verburgh, Belgium; Reuvin Rubin, Palestine; and Barnard Lintott and Augustus John, England. A full report will appear in the next issue of the DIGEST.

Chicagoans in 45th Annual

Continuing its efforts to solve the perennial problem of a satisfactory jury system, the Art Institute of Chicago has, for its 1941 Chicago Annual, selected two separate juries, and all submitting artists will be asked to indicate which of the two their works are to be judged by. The two juries, one comprising Wayman Adams, Arthur Lee and Everett Warner, and the other, Cameron Booth, John Carroll and Erwin F. Frey, will select the oils and canvases that will make up the Institute's 45th show of work by artists living in or within 100 miles of Chicago.

Opening on March 11 and continuing through April 1, the show carries \$1,850 in prize money and will include juried entries only, there being no invited exhibits. Further details will be found on the "Where to Show" page (28).

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FIFTY-SEVENTH STREET IN REVIEW

THE SEASON has speeded up considerably, and anticipation is running high on the eve of the opening of two great new exhibitions. The Modern Museum's star offering of the year, its American Indian show, and the big, two million dollar El Greco exhibition at Knoedler's are the chief events of the month. Also, there are numerous new one-man shows of interest, two group exhibitions devoted to the theme of art and music, a huge women's annual, a new Whitney exhibition of sculpture and prints, and other high calibre attractions.

The character of exhibitions, and of art, seems slowly to be changing this year. For example, social protest painting is almost non-existent. We hear less and less of the activities of the Federal Art Project. The Artists Congress has kept entirely clear of the exhibi-tion galleries. All the old militancy seems to have died out in the art field. Interest is focused closely now upon the American school and upon the possibilities of new or neglected talent in this country. It is a season in which everybody is alert.

The Need for Self Editing

This fortnight's problem exhibition is the one-man show by Joseph Stella at the Associated American Artists Gal-lery. The problem is: How much of Stella's work represents valid research in painting, and how much, if any, is merely occultish indulgence in posterish picture-making. The gallery has complicated the problem by including nearly sixty paintings in what must be put down as unfortunate indiscrimination.

The critic most praiseful of Joseph Stella (a veteran independent rarely exhibited in New York) was A. Z. Kruse of the *Brooklyn Eagle*. Wrote he: 'Joseph Stella is the most electrifying painter in America today . . . he creates astounding fairyland of color in

Long Journey: OLIVER O. BARRETT At Buchholz Gallery to Jan. 18



superlatively imaginative compositions."

The Sun reviewer, Henry McBride, decided that "it is easy to agree that Joseph Stella has talent, but it is not so easy to agree on the use that is to be made of it. The chief difficulty with his utterance is that it is so violent. His colors are to ordinary colors as the steam calliope is to the usual piano."

Stella is not, McBride continued, a self editor. "That may be said of most painters, but he is peculiarly helpless in deciding the relative value of the motifs that come to him, as it were, through the air." Stella, he says, needs the help of outsiders who have good taste who will frankly express themselves. McBride thereupon, practising his own preachment, selects eight paintings out of the present sixty. He ventures that on those eight, shown alone, "the chorus of critical opinion would be apt to be unanimous in thinking that Joseph Stella was an imaginative artist of talent and firmly in command of his forces."

Stella's lack of editing also bothered Edward Alden Jewell of the Times, who found the show disappointing, and Emily Genauer of the World-Telegram, who found some highly effective paintings mixed, however, with "obvious cal-endar pictures" that are "glittering, cheap, blinding."

Jewell used musical phraseology to sum it all up: "It is somehow . . . as if a string quartette were trying to sound full orchestra-now and then, even, like a brass band on Sunday in the park."

American Sculpture Today

The Buchholz Gallery, which has held innumerable successful sculpture shows by foreign artists, ventures this month into the American field with nearly 30 pieces by 16 contemporary American sculptors. Opinion is divided on this show. It certainly created no new prestige for the Americans. Some felt that it showed simply that Americans are not good sculptors. Others reversed this opinion and ventured, instead, that Mr. Curt Valentin's ordinarily good selective powers failed him this time. And still others liked the show very much.

Maude Riley, terse reviewer for Cue Magazine, considered the show one of the best she has seen. "How fine," said she, "if this were a nucleus for a museum of modern sculpture." Among the pieces which most impressed her was Oliver O'Connor Barrett's stylized Long Journey, reproduced, of which she wrote: "Never mind that the journeyers in this case may never get there-being robot-like and inflexible to the point of petrification. The point remains that expression reaches a high peak,

and Americans can be proud of it."

Others could not be so enthusiastic. "Perhaps an interesting selection, but it doesn't cover a great deal of ma-terial," wrote Carlyle Burrows in the Herald Tribune, and he seemed to echo the reaction of most of the other critics.

Among the sculptors represented are Archipenko, de Creeft, Jean de Marco, Herbert Ferber, Hugo Robus, David Smith, Minna Harkavy (her Woman in Thought was selected by Robert Coates



Bass Viol: Mané-Katz. At Sterner Gallery to Jan. 18

of the New Yorker as best in the show), Heinz Warneke, Warren Wheelock, Henry Kreis, John Flannagan, Moselsio, Doris Caesar and Alexander Calder.

Maclet Followed the Sun

Several one-man shows of the French school are adding a dash of color to the fortnight's run of exhibitions. The first show in more than a decade by Elisée Maclet is on view at the Perls Galleries. Maclet died last summer in France after a mental breakdown. He began his career as a member of the Montmartre group, along with Utrillo and others who learned their fundamentals from Pissarro. Utrillo stayed north with the winter greys, but Maclet followed the sun to south France where he spent most of his later years, putting more intense color into his landscapes each year. The Perls show covers only the very early and very late periods in the artist's career.

The early Paris scenes reveal a sound talent at the start, but the main interest is on the vivid, sun-flooded and colorful paintings of Maclet's last years. The *Times* reviewer, Howard Devree, liked Maclet's style, and added that "Some of his work seems to me better than much of Utrillo's—more appealing, more colorful, less formulated."

Maclet brought color to a vibrating intensity rarely matched even in the modern school. And with all the violence of color he kept his skies always in a convincing tone.

Grau-Sala's Color

A second French school colorist is Emilio Grau-Sala, exhibiting at the Findlay Galleries. This artist is a Spaniard, 40 years old, who has absorbed Parisian painting. Wrote Emily Genauer in the World-Telegram: "Neither great nor original, they are awfully pleasing, exuberantly gay, spontaneous and sparkling with color." She calls Grau-Sala an Impressionist—"Not that his pictures are the pallid, amorphous surfaces of the old boys. But he does cover them with myriad short strokes of clear tone in order to capture the bright sunshine and freshness of the out-of-doors. They do have a resultant luminous,

fluid look; they are as surely without structural backbone and they come out of as hedonistic a philosophy." Yet several of the paintings in this ultra gay show impelled Miss Genauer to observe that "try as he will, Grau-Sala can't really submerge his ability in all this fresh and decorative frou-frou."

Howard Devree was impatient with the frou-frou. There is not only that, noted Devree, but also "Laurencin and the Edzard-Eisendieck school about his work, which is pleasantly decorative and puts no strain on the understanding."

"Why Not Have a Show?"

The third of the modern French school artists is Mané-Katz of Paris, who uses not so much color as good drawing and zesty pigment to say what he has to say. The catalogue of his show at the Marie Sterner Gallery contains a letter from the artist that throws vivid light upon the plight of painters in France today. After demobilization, Mané-Katz was taken prisoner by the Germans, sent to a concentration camp but eventually released because conditions were so bad at the camp that the Germans feared an epidemic. Being a Jew, Mané-Katz was non grata in Paris, so he eventually worked his way down to Marseilles and, with the help of friends, he arrived safely in this country. He records in his letter a chance meeting with Picasso, in Paris.

"What is to become of us, what can we do now," he asked Picasso. "Why not arrange an exhibition," was Picasso's undaunted reply.

Picasso is one of the chief admirers of Mané-Katz's painting. Their art is not alike. Mané-Katz, influenced evidently by Daumier, is far more emotional than Picasso, less coolly objective. He is, wrote Edward Alden Jewell in the Times, "a thoroughgoing Expressionist. He gets his effect, establishes his mood, by means of very swift, redoubtably bold calligraphic suggestion."

And the suggestion is always potent.

Sue May Gill Exhibits

The first New York exhibition of portraits by Sue May Gill will open at the Ferargil Galleries on Jan. 20. Widow of the late watercolorist, Paul Gill, this artist is well known in Philadelphia

Jane Haughton: Sue May Gill. At Ferargil's, Jan. 20-Feb. 1





Torso: Joseph Stella. At Associated Artists to Jan. 25

where her work has been praised by Dorothy Grafly for its rich and sensitive color and subtle sense of decoration. Mrs. Gill studied at the Pennsylvania Academy and won several scholarships that took her to Europe for further study at the Julian Academy and elsewhere. She has traveled and painted in many distant countries, and one of her main interests is in racial types and in people rather than persons. On the occasion of a Philadelphia exhibition, Dorothy Grafly wrote: "Fluent, with a keen structural sense, is the work of Sue May Gill. Behind the brush strokes lies the artist's ability to interpret character, an ability that does not always accompany technical dexterity."

Portraits by Lavalle

Prominent among the portrait shows of the moment is a group by John Lavalle on view at the James St. L. O'Toole Gallery. It is accompanied by a selection of brisk watercolors from southern climes. The portraits, observed Howard Devree in the *Times*, are academic, while the watercolors are much more personal. But academic and somewhat studied as the portraits are, "they are saved from slickness through an engaging sincerity and forthrightness." Devree preferred the watercolors as "fresh and engaging, inherently decorative and quite evidently executed with relish, in clean color and with dash."

The Herald Tribune reviewer thought that all the Lavalle sitters "have a machine-tooled appearance which is flattering to the subjects but monotonous to an observer looking at a whole roomful of them. The most striking of them is a full-length portrait of Anna May Wong in a semi-Oriental gown."

Tack's Divine Faith

Along with music and art, another theme that has been in prominence lately is religious painting. There is a new show by Augustus Vincent Tack at the Macbeth Gallery, devoted entirely to this subject, portrayed with a deep mysticism that expresses itself in the artist's use of light and glowing color. One of his staunch patrons, Duncan [Please turn to page 31]

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Indian Maiden: LEON P. SMITH

With Utmost Freedom

IN INTRODUCING the art of Leon P. Smith to New York, Rosa Peersin, director of the Uptown Galleries, points out that the artist translates his belief in individual freedom into action by "painting and composing with the utmost freedom as to line, form and color as well as to subject matter." And freedom is, in fact, the keynote of the Smith oils and watercolors on view through Feb. 6 at the Uptown.

Executed in a technique that is a highly personalized idiom, the exhibits picture farm life, comment on our warmad world, and depict the biological cycle of life (in Dance of Life, an oil). In a lighter vein are a number of semi-abstractions executed in bright water-color washes with accents of ink line, alternately sharp and blotter-fuzzy. In them Smith carries freedom from the limitations of his medium and from academic precepts to its most distant point, as demonstrated in Indian Maiden.

More solid and more representational is his oil, Woman With Baby, in which the subjects are surrounded by symbols of 1941: a blasted no-man's land, a cannon and an assortment of skeletal remains.

Smith was born in 1906 in the Indian territory that became Oklahoma. He was trained at Oklahoma State College and at Columbia University, where he took his M.A. before returning to teach in his native state. The artist broadened the base of his art by wide travel in the United States, Mexico, Canada and Europe. At present he is a member of the art faculty of the University of Georgia.

Music at the Met

For the 24th season the Metropolitan Museum in New York has opened its doors on Saturday nights for a series of free concerts. Directed by David Mannes, the orchestra uses the Stradivarius instruments bequeathed to the museum by Mrs. Annie B. Bryant.

Gift to Newark

ONE HUNDRED drawings, paintings and prints by America's veteran modernist, Abraham Walkowitz, are on special exhibition at the Newark Museum until April 6. The group has been selected from a recent gift of more than 300 items which the artist made in recognition of the services which the Newark Museum has given to modern American artists.

Many of the works in the present exhibition are sketches of Isadora Duncan in action, a subject which Walkowitz recorded in, literally, thousands of quick sketches—lyrical compositions that express the dancer's movement in pastel, pen-and-ink and watercolor.

Born in Russia in 1880, Walkowitz came to America to become one of its pioneer modern artists and a frequent exhibitor at Alfred Steiglitz's famed "291 Gallery," which promoted the work of the early experimenters. Walkowitz now lives in Brooklyn, philosophizing on art and life.

Something to Say

HERMAN REUTER of the Hollywood Citizen-News, after viewing concurrent exhibitions by Henry McFee and Richard Munsell, praised both painters for "having something to say, and the equipment to say it with." In the comparisons Reuter drew, 31-year-old Munsell did well with the veteran McFee.

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"Both have a fine regard for the potentialities of the brush," wrote Reuter. "McFee weaves a hundred different kinds of touches into a highly ingratiating paint pattern. Munsell does likewise, but is a shade less rugged about it. Yet neither makes a fetish of mere technical trickery. Their handling is, in a word, right." Reuter found particularly commendable the "interplay of tone and form" in McFee's still lifes. Munsell, he decided, "is at his best in figure painting."

figure painting."

The Munsell and McFee shows, continuing through the month of January, are being held respectively at the Pottinger Galleries in Pasadena and at the Mrs. Harold H. Warner's Galleries in Los Angeles.

Head of Woman: RICHARD MUNSELL



The Art Digest



Mission Era of California: Boris Deutsch (Design)

Boris Deutsch Wins \$14,000 Competition

THE GOVERNMENT'S \$14,000 mural plum for decoration of the Terminal Annex in Los Angeles has been awarded to Boris Deutsch of that city. The competition was open to all American artists resident of or attached to California and eight neighboring states.

Runner-up to Deutsch was Miss Verona Burkhard of Wyoming and New York, who was immediately invited by the government's Section of Fine Arts to decorate the Los Angeles Immigration and Naturalization Station.

The advisory jury for this competition was headed by Roland J. McKinney, Director of the Los Angeles Museum. Other members were Claude H. McFadden, Stanley Barbee, Phil Paradise, George Kaufmann, Arthur Millier, Donald Bear, Clarence Hinkle, John H. Rich, Palmer H. Sabin, and Herman Reuter.

Under terms of the competition Deutsch was required to submit studies for five of the eleven panels to be decorated, and one full-scale detail. "The theme designated to be carried out in the murals," stated the competition announcement, "will be the artist's interpretation of the cultural contributions of the various countries in the American hemisphere."

Deutsch's interpretation of the theme dealt with Art, containing a direct reference to Brazilian handicrafts; with Music, showing ancient Bolivian music makers; The Dance, depicting a Peruvian contribution; the Arrival of the Early Americans; and The Mission Era of California.

Deutsch, born in Krasnorgorka, Russia, in 1895, studied art in Russia and Germany, before coming to America as a young man. His work, well known on the Pacific Coast, as well as in large national exhibitions, is represented in museums at Denver, Portland, San Diego and elsewhere.

Whitney Elected President of Modern Museum

JOHN HAY WHITNEY, 36-year-old business and art leader, has been elected president of the Museum of Modern Art, New York, succeeding Nelson A. Rockefeller, who was forced to resign because of his government duties as coordinator of commercial and cultural relations between the 21 American republics. Mr. Whitney, son of the late Payne Whitney and grandson on the maternal side of John Hay, once Secretary of State, is a leading collector of modern art and since 1935 has served as president of the Modern Museum's famous film library.

In accepting the presidency, Mr. Whitney said: "The Museum of Modern Art in its first eleven years has made a noteworthy record for widening public appreciation of modern art. I welcome the opportunity that has been given me to help in this work. The Museum believes that modern art is a living thing which belongs to the people, and we have attempted to show how wide the range of modern art's expression is today.

"As president of the Museum I shall not, of course, diminish my interest in

the Film Library, but hope rather to participate increasingly in all the Museum's other activities. But my chief objective will be to do what I can to establish the Museum even more firmly as a center for the ever increasing number of Americans who know and love the art of our time."

Comments Stephen C. Clark, chairman of the board: "The Film Library under Mr. Whitney's guidance has become the world's largest and most comprehensive collection of noteworthy motion pictures. Its collection includes 1,900 films, totalling 16,150,000 feet, 15,000 stills and 1,875 books."

Commercial Men's Rebuke

That artists in the commercial branches of the field look to the fine arts for standards of taste—and often fail to find them—is axiomatic. A recent notice in A-D, a journal for art directors, is a case in point: "People who run art galleries ought to be conscious of the things that make for good printing design. They aren't. Announcement sent out recently by Downtown Gallery is practically indecipherable."

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For Great Is Your Reward in Heaven: GWATHMEY

Gwathmey's Reward: A Successful Debut

DURING one of the recent competitive exhibitions sponsored by the A.C.A. Gallery in New York, Robert Gwathmey was unanimously chosen by a jury as the exhibitor most deserving of top award: a one-man show. Then, last fortnight, the A.C.A. Gallery tendered Gwathmey his debut show prize; and the exhibition constituted a compelling vindication of the worth of the gallery's first-show competitions, an intelligent pioneering venture.

Gwathmey's canvases, built up largely of flat areas of paint that underline the simplification to which he submits his material, are colorful, adroitly managed and well knit.

Though he is not given to outright propaganda, Gwathmey surveys his world objectively and makes social comment that is both penetrating and restrained. Typical examples are For Great Is Your Reward in Heaven, which pictures a church surrounded by decrepit Negro shanties, and From Out of the South, which shows an assemblage of meaningful symbols including the

hollow façade of an Old South mansion, a Ku Klux Klan member, a chain gang and a bleak gas station. These works, and the factory-and-field composition, Land of Cotton, the critics liked—though they will probably not be liked by the artist's native Southland.

Melville Upton of the Sun, who termed Robert Gwathmey "something of a find," described his work as "clear-cut and vigorous," carrying with it a "subtle commentary on life and the times in which we live." Howard Devree of the Times found Gwathmey's work sincere, modern in idiom and infused with social consciousness. In terminating his review, Devree drew attention to the large areas of flat color which he felt would be "subtlized with growing experience."

Art Alone Endures

All passes: Art alone Enduring stays to us: The Bust outlasts the throne— The coin, Tiberius.

-Austin Dobson.

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Still pleased to teach, and yet not proud to know?

Unbiased, or by favour or by spite; Not dully prepossed, nor blindly right; Though learned, well bred, and though well bred sincere,

Modestly bold, and humanely severe: Who to a friend his faults can freely show,

And gladly praise the merit of a foe?
Blest with a taste exact, yet unconfined;
A knowledge both of books and human kind:

Gen'rous converse; a soul exempt from pride;

And love to praise with reason on his side?

Such once were critics; such the happy few.

Athens and Rome in better ages knew."

—ALEXANDER POPE, as quoted by A. Ste Beuve in an essay on criticism.

At the Sign of the Totem

A thirty-foot Indian totem pole was one of the early arrivals at the Museum of Modern Art for the forthcoming exhibition of Indian Art of the United States, which opens on Jan. 22 and remains until April 20. The totem pole will be set up atop the marquee of the museum to serve as a sign of the exhibition.

Contrary to popular belief, an Indian totem pole is not connected with religion, but is more nearly related to the European coat-of-arms. It represents the various animals and spirits identified with a particular clan. The museum's example was carved by a Haida Indian from Alaska named John Wallace. Pointing to a sea monster, rampant, on his pole, John said, "That guy, he's my wife." It is a clan symbol of his wife's family.

Critics to Pick Prize

The American Woman's Association's Major Show of canvases by members opens Jan. 15 at the A.W.A. Gallery in New York City and continues through Feb. 15. The show's feature is the Douglass Prize which is to go to the exhibit chosen by an all-critic jury comprising Carlyle Burrows of the Herald Tribune, Margaret Breuning of the Journal American and Helen Appleton Read, formerly of the Brooklyn Eagle.

The Douglass Award was established by the late Lucille Douglass, who until her death in 1935 was an active member of the A.W.A.

Dali to Reveal Secret Life

Book note in the New York Times: "Salvador Dali, surrealist painter, World's Fair entrepreneur and misadventurer in Fifth Avenue department store windows, has signed with Dial Press for his autobiography which will be issued under the title The Secret Life of Salvador Dali, with illustrations by the author."

Dunkirk to Cleveland

IN A MOMENT of enthusiasm last month, Clevelanders attending a British War Relief event at the Carter Hotel, purchased by spontaneous acclamation the Silver Dunkirk Cup, one of the most famous pieces of modern silver craftsmanship, and presented it to the Cleveland Museum.

The cup is the only replica of a 31-pound silver gilt Dunkirk Cup presented by the Worshipful Company of Goldsmiths of London to the Red Cross Sale at Christie's. It was bought by Lord Queenborough, a member of the Court of the Company, and jointly presented to the British Admiralty to commemorate the epic withdrawal of the British Expeditionary Force from Dunkirk last summer.

The Dunkirk Cup, designed by Cyril J. Shiner, was selected as the finest design submitted in a competition for the Ascot Cup which is conducted annually, on royal command, by the Goldsmithers. Since the Ascot races were not held in 1940 and because the cup is so distinguished in craftsmanship and design, the Company of Goldsmithers voted unanimously to dedicate it to the war's most heroic exploit.

Its replica in Cleveland, which was purchased for \$3,800, joins one of the finest public collections of silver in this country.

Virginia Artists Show

All Virginia-born artists and those resident in the State for more than five years are eligible to submit work to the Virginia Museum's eighth show for native painters, sculptors, ceramicists and graphic artists. The exhibition, which will be on view in Richmond from April 12 to May 15, will be juried by Isabel Bishop (chairman), Alan D. Gruskin and Director Colt of the Museum.

No work previously shown in Richmond will be included. The show's top honor will be a purchase prize, awarded on the advice of the jury and subject to confirmation by the Museum's accessions committee. Prospective exhibitors will find further details in the "Where to Show" columns (page 28).

Mora's Greatest Victory

The last work from the hand of the late F. Luis Mora, a religious subject called *The Greatest Victory*, was given a single-picture exhibition at the Grand Central Galleries, early this month. Hung in a perfectly appointed room by itself, Mora's version of the Disposition—showing the crucified Christ on the ground, surrounded by a group of sorrowing mourners—made a deep impression of spiritual intensity and beauty of feeling from an unusually sensitive

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painter. Among contemporary religious art works it must be accorded a prominent place.

"The artist," wrote Jewell of the Times, "has handled it with great tenderness, considerable strength and no little originality. Traditional emblems are markedly absent. There is only the Cross, shadowy against a background of sky. The body of Christ is dead white, thrown into strong relief by the sombre tones of the accompanying figures. The whole scene is treated with the utmost simplicity; with reverence and deep religious feeling."

Six Americans Unite

Six American artists—Gustav Bethke, Charles Carlson, Tyyne Hakola, E. Ormond McMullen, Felix Tavi and Kathryn M. Taylor—have banded together for exhibition purposes and are, through Feb. 10, showing their oils and watercolors at the Barbizon-Plaza Gallery in New York.

Extremely varied in approach, the 65 exhibits run the gamut of technical proficiency. Both Howard Devree of the Times and Carlyle Burrows of the Herald Tribune agreed that the oils and watercolors of Ormond McMullen outranked those of his fellow exhibitors. Devree described as "outstanding," McMullen's Dante, the Moon and the El and Birch Boles and Box Cars.

The Herald Tribune critic selected also for comment Gustav Bethke's Prairie Station and Dakota Grain Elevators which he evaluated as "regional oils done with geometrical sharpness." The Times critic took favorable notice of the "bold simplification" of the Bethke exhibits and drew attention to the "engaging low keyed effects" of Tyyne Hakola's watercolors.

Prints at the Academy

John Taylor Arms, chairman of the National Academy's print committee, has just announced plans for the print section of the Academy's forthcoming 115th Annual Exhibition. The show, which will run from March 11 to April 9 in the Fine Arts Building in New York City, will comprise invited works by Academy members and associates and juried prints by non-members. Prospective exhibitors must submit their drawings and prints (all fine print media are eligible) to Mr. Arms before Feb. 8. The print jury will be composed of Mr. Arms, Kerr Eby and Stow Wengenroth. For further details see "Where To Show"—calendar (page 28).

Dorothy Deyrup Exhibits

Sturdily constructed portraits and figure canvases by Dorothy J. Deyrup will be on view at the Montross Gallery in New York from Jan. 20 through Feb. 1. Miss Deyrup is also showing several landscapes varying in scene from the streets of New York to the mountain pastures of Tennessee.

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Reclining Nude: Ernest Fiene (Pen, Ink and Charcoal)

Albany Presents Living American Draftsmen

MOST INTIMATE of an artist's medium of expression are his drawings, and it is perhaps because of this very personalized interest that they are largely ignored by all except the innermost circle of art connoisseurship. Believing that contemporary American drawings have a definite and vital place of importance too long neglected in the museum field, John Davis Hatch, Jr., director of the Albany Institute of History and Art, has inaugurated an American Drawing Annual (Jan. 9 to Feb. 2). Mr. Hatch, an avid collector of drawings, plans to make this exhibition a yearly affair.

The exhibition, the first comprehensive museum showing of its kind, stresses quality and should help to de-

Earthbound: FRED DREHER Drawing in Grease Pencil



fine the standards of American drafts-manship. As an extension of the interest in old master drawings, Albany's annual offers layman and artist alike a valuable opportunity to study American master drawings at first hand. The exhibits, which have been limited to about 150 works, were chosen from 500 entries from artists in all parts of the nation—some famous, some unknown nationally. Picked both by invitation and competition, the exhibition may be regarded as a pictorial who's who of living American draftsmen.

Writes Mr. Hatch: "Much has been said on the subject of draftsmanship and the experts agree universally on one point. An artist whose work shows poor drawing has never been and never can be a great painter or sculptor. Artists' drawings generally have one thing in common. They preserve, as finished paintings were never intended to do, the effect of immediacy which is a kind of first, fresh impression captured quickly

and set down directly.

"The medium itself is a fresh one clean paper and definitive lines, with modeling, tonal values, and space sharply and simply stated. Thus the artist who is not certain of exactly what he wishes to express or how to express it finds his weakness betrayed in his drawings. The work becomes fussy and indecisive; it fails to come off.

Among the artists in this trail-blazing exhibition, which may lead to Albany becoming a national capital for American draftsmanship, are: Guy Pene du Bois, John Steuart Curry, Thomas Hart Benton, John Taylor Arms, Walt Kuhn, Henry Varnum Poor, George Grosz, Jon Corbino, Raphael Soyer, Ernest Fiene, Emil Ganso, Eugene Speicher, Boardman Robinson, Mahonri Young.

Also: Eugene Higgins, Thomas La-Farge, William Gropper, John Marin, George Marinko, Peppino Mangravite, Mitchell Siporin, Helen Leggie, Paul Cadmus, Peggy Bacon, John Carroll, Jose de Creeft, Augustus Tack, John

Sloan, Kenneth Conant, Charles Sheeler, Rico LeBrun, Herman Webster.

Also: Robert Brackman, Alexander Brook, Malcolm P. Cameron, Covar-rubias, Frederick Dreher (one of the exhibition's "discoveries"), John Flannagan, David Friedenthal, Wanda Gag, Parker J. Gordena, Bernard Karfiol, Yasuo Kuniyoshi, W. H. Van Loon, Richard Lahey, Henry Lee McFee, Jean Negalesco, Daniel Rasmussen, Henry E. Schnakenberg, Richard Taylor, R. W. Woiceske and Andrew Wyeth.

The following quotation from the cat-alogue foreword states briefly the purpose of the Albany Institute in presenting this exhibition: "Old master drawings have always been the delight of astute art collectors, but a show which would specifically call attention to the excellence of our own contemporary draftsmen has long been needed. The Albany Institute is happy to be the first to inaugurate a Drawing Annual.

"A majority of the drawings are for sale. The public is encouraged to enquire for prices, as the low price range of this art medium will prove an agreeable surprise.'

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Prints from Uruguay

The first U.S. showing of a traveling exhibition of prints from Uruguay begins Jan. 19 at the Riverside Museum, New York, under the auspices of the National Committee of Engraving. The 50 Uruguayan prints represent the sixth exhibition assembled by this organization. The other five—Mexican Prints, Hawaiian Prints, Prints by British Artists in Service and "300 Years of American Printmaking"-are on tour in various parts of the country.

The Uruguay exhibition, collected in Montevideo by Señor Domingo L. Bazzurro, president of the Circulo de Bellas Artes, "represents as faithfully as possible the present status of a type of art still in its infancy in Uruguay, and with very few patrons.'

Wistful Woman: HENRY VARNUM Poor. Pen and Ink Drawing in Albany's First Drawing Annual.



24

The Art Digest



O My Scene! My Mother: RUDOLF C. V. RIPPER

Body and Soul

PROBABLY the most imaginative print exhibition now on the 57th Street stage is the show of etchings by Rudolf C. V. Ripper, at the Bignou Gallery through Jan. 18. The Ripper etchings were made to illustrate the limited-edition book of poetry, The Soul and Body of John Brown, by Muriel Rukeyser, which took one of the annual awards offered by the magazine, Poetry.

With sensitive line Ripper has visualized salient episodes of the narrative, missing none of their impassioned excesses nor sociological implications. For them he has employed a clean-lined technique, with shaded areas built up by careful cross-hatching. In several, as in O My Scene! My Mother! Ripper lays over his background a patterning of delicate lines that fall, net-like, over the buildings, giving them a mountainous aspect.

Also included in the volume is the text of the Civil War song, John Brown's Body, which Ripper has visualized in sepia-toned etchings that in many instances border on the surrealistic. They deliver the song's message with impact, often employing great expanses of eerie distance to heighten the mood.

Ripper, born in Transylvania in 1905, has since his student days in Düsseldorf and Bonn exhibited in Paris and London. In America he has shown (in 1938 and 1939) at the A.C.A. Gallery, and is represented in the New York Public Library's print collection.

Record Print Sales

A record high in print sales was established at the Society of American Etchers annual, recently closed at the National Arts Club, New York. There were 250 prints sold, representing the work of 75 artists. Again this year miniature prints were exceptionally popular, with visitors buying 40 impressions alone of Lyman Byxbe's Let 'er Buck. Sales this year exceeded last year by more than 100.

\$10,000 Print Sale

THOUGH America is usually regarded as a nation still in its 'teens, it has already a print tradition founded on 300 years of activity.

Last year the American National Committee of Engraving, acting through a committee headed by John Taylor Arms, combed the three-century field and selected 101 prints that comprise the historical armature that supports American print history. Those prints, exhibited during November at the Corcoran Gallery (ART DIGEST, Nov. 15), have just featured in one of the most important sales transactions of the season: the entire group was purchased, at a reported price of \$10,000, by the International Business Machines Corporation under the art-minded leadership of President Thomas J. Watson.

The entire collection, the purchase of which is a dynamic step in Mr. Watson's plan of establishing a liaison between American art and American business, is currently on view at the I.B.M. Country Club in Endicott, N. Y.

The group ranges from the earliest engravings extant to the work of America's outstanding contemporary artists. The 18th century is represented by four prints of extraordinary interest: Peter Pelham's Portrait of Cotton Mather, the first mezzotint scraped in the United States (1727); A Prospective Plan of the Battle Fought near Lake George by Thomas Johnstone, one of the first historical prints engraved in this country (1755); Charles Willson Peale's portrait of Reverend Joseph Philmore, dated 1787, and The Washington Family, created by Edward Savage in 1798.

The 19th century section also contains several rarities, among which are Bass Otis' Landscape; the original engraved block used by Alexander Anderson, "the Father of wood-engraving;" Lord Byron, the first lithograph drawn on the stone by Rembrandt Peale, and an aquatint, City Hall, by John Hill, one of the most valuable prints in the collection.

Twentieth century representation is through the prints of such last-generation masters as Hassam, Bellows, Davies and Pop Hart, and a host of present-day leaders, including Hopper, Costigan, Ganso, Marin, Marsh, Dehn, Nason, Landacre, Wickey and Robert Riggs.

In the foreword of the collection, John Taylor Arms wrote that this selection of prints traces "the spiritual and technical development of graphic art in our country from the first hesitating beginnings, when it was largely the reflection of the art of other lands, to the full flowering of today."

Following the Endicott showing, the prints will make a series of museum stops, preceded by an exhibition at the Carnegie Institute in Pittsburgh. After that they will enter service as emissaries of U. S. culture in South America.

Message of Kollwitz

KATHE KOLLWITZ is an artist who has made death and its imminence her special province. She has probed its deepest meaning, grasped its irrevocable tragedy and the finality with which it brings to an end both poverty and wealth. This bottomless understanding—mellowed by a full life-span—lends a timelessness and restraint to her art.

Her statements are made in etchings, woodcuts and lithographs, a comprehensive selection of which are on view through January at the Kleemann Galleries in New York. Ranging in date from 1895 to 1932, the exhibits include several rare proofs, among them *Unemployed*, dated about 1910 and depicting the bleak despondency of a family long out of work. Kollwitz's artistry precludes preachment and theatrical drama—she achieves impact, instead, through understatement.

Another Kollwitz work not often seen is a proof of her *Head of a Woman*. Though the face emerges darkly from a velvety black background, its forms are burdened with heavy, sad thought. It has a solidity, too, that belies the softness of its tones, its unrelieved low key. Closely related are other head studies, notably a rare self-portrait.

Among the artist's better known examples is her Call of Death, in which a sensitively drawn hand touches the shoulder of a woman whose face age has already made placid and immobile. Related, though marked by freer, more vigorous drawing, is Mourning, in which horror-stricken woman kneels beside a corpse. Another starkly powerful statement is made in Left Behind, in which the faces of children, women, and aged and wounded men, composed into a dramatic circle, emphasize the absence at war of all males of military age. It is an indictment supercharged by dramatizing only the effect, not the



The "Hikone Seroet", one of Japan's national treasures, was once the most valued possession of Count II. "Hikone" was taken from the name of the province in which Count II had lived during the Feudal Age. The heautiful painting had been accredited to Iwasa Matobel

until recent years when scholars discovered that an even greater painter than Matobel had painted it. Aithough the real painter reminis unknown, it is, at any rate, one of the best examples, showing the First Decade

The reproduction measures the same as the original, $108^{\prime\prime}$ x $38^{\prime\prime}$.

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The Riva No. 1: WHISTLER. In Reisinger Sale

Variety Marks January at Kende Galleries

THE AUCTION FORTNIGHT at the Kende Galleries opens with the Reisinger sale on the afternoons of the 16th and 17th. Heading the offerings is a bronze group, Rodin's Eternal Spring, which Hugo Reisinger purchased in Paris in 1910 from the sculptor himself. There are oils by Cazin and the Dutchman, Anton Mauve, and etchings by James A. McN. Whistler, including his The Riva No. 1, and Zorn's The Letter and Shallow, the latter in the final state.

The French furniture includes a pair of 18th century Louis XVI petit point and gilded beechnut side chairs and a pair of Regence shield-back walnut side chairs. Lending variety are English and American earthenware and lustre jugs, and an important early 17th century Brussels tapestry.

Next on the Kende schedule is the sale, on the 23rd and 24th, featuring a selection of furniture, silver, paintings and decorations from the Mrs. Allen B. Forbes collection and canvases direct from the studio of Louis M. Eilshemius. The Forbes furniture collection is headed by a group of unusual Jacobean oak pieces, among which are a dining table (circa 1650) and several side chairs.

An Oriental note is added by an ancient bell of the Chou dynasty, a fine ko bronze, a globular jar and a ceramic group highlighted by a three-color T'ang figure of a lady with swans and a decorative stylized figure of a horse.

The Eilshemius entries are dominated by his nationally-known landscapes and nudes-in-landscape, among which are his Endfield Falls, Ithaca, N. Y., and his Sawkill River Falls.

John P. B. Day Dies

John P. B. Day, former president of Art Education Press, Inc., successors to the Brown-Robertson Company, died suddenly of a heart attack Dec. 1 at his home in Toronto. Under Mr. Day's direction, the Art Education Press conducted an extensive business in lowpriced facsimile reproductions of works of art for student use. Known as Color Miniatures, these prints were distrib-uted widely throughout the country to children and adults alike.

At Parke-Bernet

WITH SIX SALES scheduled for the second half of January, the Parke-Bernet Galleries will be the scene of over-lapping exhibitions and almost continuous auctioneering. Activities begin the evening of Jan. 17 when the property of several collectors and a Mid-West museum, consisting of canvases by Hassam, Moran, Inness, Robert Philipp, Corot, Ziem, Romney, Alan Ramsay, Terborch and others, will be dispersed.

Unusually fine English and American 18th century furniture comprise the bulk of the sale of the late Mrs. George P. Blow's estate on the afternoon of Jan. 18. Hepplewhite, Chippendale, Queen Anne, Adam and Sheraton examples are included, as are also paintings, decorations, prints, silver and glass.

On the 22nd (evening) and the 23rd (afternoon and evening) the literary property of John Gribbel, comprising autograph letters and documents of the Signers, Presidents and United States officials, will go to bidders.

Furniture, particularly French and Italian, is the feature of the sale on the 24th and 25th (afternoons) of the property of Mrs. Felix M. Warburg and other owners. Here collectors will find a wide selection of 18th and early 19th century chairs in needlepoint, tapestry and damask, tables with marquetry decoration, commodes and mirrors.

During the following week, on the afternoon and evening of the 30th, the famous Darwin P. Kingsley collection of Shakespeariana goes on sale. Included are all four folios, Poems, 1640, and several quartos.

Closing the fortnight is the sale on the afternoons of the 31st and Feb. 1 of the superb collection of English 18th century decorative porcelains, the property of Miss Helen G. Ferguson, who acquired many of the pieces from the well-known Tom G. Cannon collection.

Porcelain Flower Vendor (1775). In Ferguson-Parmelee Sale



Calendar of Current Art Auctions

Jan. 15. Wednesday evening & Jan. 16. Thursday afternoon & evening. Parke-Bernet Galleries; property of Harold Fisher & others: 1st editions, autograph letters & manuscripts, standard sels. rare Americana & sporting prints in color. Now on exhibition.

Jan. 15. Wednesday evening & Jan. 16. Thursday afternoon & evening. Parke-Bernet Galleries; from collections of Harold Fisher & others: 1st edition, autograph letters, fox hunting & other sporting prints in color. Now on exhibition.

Jan. 16 & 17. Thursday & Friday afternoons, Kende Galleries; from the collections of Walter and the late Huro Reisinger: an important 17th cent. tapestry; Rodin's The Kiss (bronze); French furniture, paintings, Oriental russ and other sporting prints in color. Now on exhibition. Jan. 17. Friday evening, Parke-Bernet Galleries; from the Nathaniel Hamlen & other collections: American & European paintings of the 19th & 20th centuries; British & American 18th cent. portraits; primitives & 17th cent. canvases. Now on exhibition.

Jan. 18, Saturday afternoon, Parke-Bernet Galleries; collection of the late Mrs. George P. Blow: choice English furniture (some American pieces), fine china, glass ware, silver & objects of art. Now on exhibition.

Jan. 22, Wednesday evening; 23rd, Thursday afternoon & evening & 24th, Friday evening, Parke-

Bernet Galleries; from John Gribbel collection: autograph letters & documents of the Signers. Presidents & U. S. statesmen; autograph manuscripts & letters, 1st editions by U. S. & British authors. On exhibition from Jan. 17.

Jan. 23 & 24. Thursday & Friday afternoons. Kende Galleries; collections of Louis M. Eilshemius & Mrs. Allen Be Forbes: Jacobean oak furniture, silver, decorations; English needlework, Eilshemius paintings; Oriental rugs, Jade, ivory, bronze & textiles; diamond jewelry. On exhibition from Jan. 20.

Jan. 24 & 25. Friday & Saturday afternoons. Parke-Bernet Galleries; from collection of Mrs. Felix M. Warburg & others: French furniture & decorations; Italian & other walnut & oak furniture; tapestries, textiles, paintings, silver, wrought iron & rugs. On exhibition from Jan. 18.

Jan. 30. Thursday afternoon & evening, Parke-Bernet Galleries; collection of the late Darwin P. Kingsley: famous collection of Shakespeariana, including all four follows. Poems, 1610, and some quartos. On exhibition from Jan. 25.

Jan. 31 & Feb. 1, Friday & Saturday afternoon, Parke-Bernet Galleries; collections of Miss Helen G. Ferguson & others: important 18th cent. English porcelains & furniture; Georgian silver; Oriental rugs; tapegiries, paintings & bronzes. On exhibition from Jan. 25.

BOOKS: REVIEWS & COMMENTS

Understanding Kuhn

FIFTY PAINTINGS BY WALT KUHN. By Paul Bird. New York: Studio Publications; 50 full-page illustrations; \$1.50.

Reviewed by PEYTON BOSWELL, JR.

PAUL BIRD writing about Walt Kuhn is a natural consequence of the right writer meeting the right artist, just as the Boswell-Johnson twinship was logical back in England's golden age of art and letters. Close friends for several years, during which they have objectively dissected the entire body of higher aesthetics, agreeing at times, violently disagreeing at others, always respecting the validity of each other's opinion, artist and writer have served as mutual stimulants. I don't know anyone better equipped to write of Kuhn's aesthetic individuality than my assistant editor, Paul Bird.

Judging from the intelligent foreword and the brief, pungent pendants writ-ten under each of the fifty reproduc-tions, Bird is deeply and objectively convinced of Kuhn's importance in the bewildering mosaic of American art today, and here he writes with a convincing sincerity that comes from deep within the skeptical sheathing of his

Yankee heart.

This monograph, beautifully designed by Howard Jensen, is a picture book primarily designed to make the reader conscious of the Kuhn paintings, to learn to know the artist by knowing his pictures. The text, sentient interpretations of the fifty reproductions, falls properly into its appointed role. It can be read in thirty minutes, but one can spend hours studying the Kuhn pictures-and days judging the paintings in the light of the author's comments.

The fifty reproductions, as a unit, constitute an intimate gallery of Kuhn's art, early and late—his conquest of form as Cézanne tried to revive it; his interest in the pressure-filled forms of Greek sculpture; his essentially American feeling for humanity as he paints the struggles and triumphs of clowns, chorus girls and every-day living; his successful experiments into both rhythmic and power design; and his not so successful adventures into the use of clashing, arbitrary color, undertaken because Kuhn felt they best represented the raw, raucous society that is America.

It is an intriguing over-all picture one gets of Kuhn's art, which in summation is masculine rather than souffle, intellectual rather than emotional. "Dynamism" is the word Bird uses. I like to think of Kuhn in terms of his monumental Trio of 1937 (reproduction No. 35). High peak of years of experimentation with the simple complexities of form, color and design, it is to me one of the great American paintings of the past decade. Bird aptly describes these three circus performers as "throbbing with checked power."

This book has wider value than the usual standard monograph on an individual artist. Each of the fifty discussions beneath the reproductions contains within itself an informative lesson in art and a key to the technique of enjoying pictures. It is in substance a book on how to look at paintings-Walt Kuhn's or George Spelvin's.

Bird's writing style is more in keeping with the exciting tempo of the cityroom of a big newspaper than with the hushed reverence of the pedantic or chi chi art press of yesteryear. Crisp, concise, gifted with the ability to find exactly the right shade of meaning in Webster, Bird writes with a clarity and freedom from professional hokum that is rather refreshing in the art world. One need not fear plowing through acres of vacuous words to discover what he wants to tell you. His mind is of that peculiar New England sharpness, his curiosity about art mat-ters is insatiable, and his pen is the pliable yet disciplined servant of his thoughts. Having edited Paul's copy for the past four years, I feel I know as much about his art as he knows about Kuhn's (and just to show that the devil is human, read the word warrior under plate 42; it's so lovably human to err).

Paul Bird is just inside the draft-age; was born in Amesbury, Mass., in 1907, second son of a famous carriage manufacturer; first studied art at Princeton University where he graduated with high honors from the Department of Art and Archeology; has been a member of the editorial staff of THE ART DIGEST for the past six years; and has lectured extensively in museums and elsewhere on his pet subject, contemporary American art. Blonde, attractive Mrs. Paul is more an inspiration

than a responsibility.

I would term Bird's Fifty Paintings by Walt Kuhn a "must" for all those interested in charting the course of art in America. This clean-cut, alert volume should help to cement Walt Kuhn's well-merited position as one of Amer-ica's greatest living artists.

A Book by Its Cover

Several years ago book jackets ceased being merely protective paper coverings. They became, instead, pictorial or typographic indices to the book's contents and were made to serve extra duty as selling posters. Since then they have become an important medium for

Serving as a review of the year's book jacket art is the show of 100 designs hanging until Jan. 18 at the Architectural League in New York City. A feature of the show, sponsored by the Institute of Graphic Arts, are the prize-winning exhibits selected by a jury comprising Murdock Pemberton, Robert F. Evans, J. A. McKaughan, Franklin Spier and Nicholas Wreden.

Art Book Center Opens

The J. B. Neumann Gallery, New York, has formed the Art Book Center, which will specialize in art books of every description. The extensive collection of books for sale ranges from illustrated volumes to books on the arts, and from collector's items to popular reprints.

BOOKS IN BRIEF

How to Study Pictures, by Charles H. Caffin; revised and enlarged by Roberta M. Fansler & Alfred Brusselle, Jr. New York: D. Appleton-Century Co.; 544 pp.; 60 reproductions; \$4.

Caffin's early (1904) survey of painting brought down to today by two instructors on the staff of the Metropolitan Museum. Following Caffin's "paral-lel method," which discusses two pictures in each chapter, the book dramatizes the progress of art and its shifts.

LIFE & DEATH OF CONDER, by John Rothenstein. New York: E. P. Dutton & Co.; 300 pp.; 26 reproductions; \$5.

Rothenstein, a director of London's Tate Gallery, has for the first time set down the complete story of Charles Conder, the man and the artist. At the turn of the century, a famous figure in European art, Conder is now forgotten; he remains only as a symbol of an era, which Rothenstein recreates.

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date-The Editor.

Atlanta, Ga.

ATLANTA ART ASS'N ANNUAL, Feb. 1-15, at High Museum. All media. Open to artists of Fulton, DeKalb and Cobb counties. Jury. No fee. Prizes. Last date for entry cards and exhibits: Jan. 24. For cards write: High Museum of Art, 1262 Peachtree Street, N. E., Atlanta, Ga.

Baltimore, Md.

MARYLAND ARTISTS ANNUAL, Feb. 28 to Mar. 30, at Baltimore Museum. Open to artists resident in or born in Maryland. All media. No fee. Cash prizes. Last day for return of entry cards: Feb. 1, Dates for arrival of exhibits: Feb. 3, 4, 5. For blanks write: Leslie Cheek, Jr., Director, Baltimore Museum.

Chicago, Ill.

ChicAgo ARTISTS' 45th ANNUAL, March
11 to April 1, at the Chicago Art Institute. Media: oil & sculpture. Open to artists living within 100 miles of Chicago.
Jury. \$1,850 in prizes. Last date for returning entry cards: Jan. 27. Dates for
receiving exhibits: Feb. 3-11. For entry
cards write Art Institute of Chicago.

Dallas, Texas

TEXAS GENERAL EXHIBITION, Feb. 2-15, at Dallas Museum, then two weeks each at museums in Houston, San Antonio and Tulsa. Open to all Texas & Oklahoma artists. All media. No fee. Jury. \$300 in prizes. Last date for return of entry cards: Jan. 22. Closing date for exhibits, Jan. 27. For information write: Richard Foster Howard, Director, Dallas Museum.

Hartford, Conn.

CONNECTICUT ACADEMY'S 31st ANNU-AL, March 1-23, at Morgan Memorial. Open to all artists. Media: oll, sculpture & black & whites. Cash awards. Jury. Date for receiving exhibits: Feb. 21. For cards and data write Carl Ringius, Box 204, Hartford, Conn.

Honolulu, Hawali
HONOLULU ARTISTS' ANNUAL, March 418, at Honolulu Academy of Art. Open to
members. All media. No fee. Jury. Cash
prizes. Last date for entries, March 4. For
blanks write: Archle Eriksson, Honolulu
Academy, Honolulu, Hawali.

Jackson, Miss.

MISSISSIPPI ART AS'N ANNUAL, Feb. 1-28, at Jackson's Municipal Art Gallery. Open to all American artists. Media: oil & watercolor. Fees: non-members, \$1; members, 50c. Cash award of fees collected plus \$25. Jury. Last date for return of cards: Jan. 25. Last date for arrival of exhibits: Feb. 25. For cards & data write Municipal Art Gallery, 839 N. State St., Jackson, Miss.

Kansas City, Mo.
MIDWESTERN ARTISTS ANNUAL, Feb. 1
to 28, at Kansas City Art Institute. Open

to residents of Mo., Kan., Nebr., Iowa, Okla., Ark., Texas, Colo., and New Mexico. Media: oil, sculpture, watercolor, pastel, graphic arts. Jury. Cash prizes. Last date for arrival of exhibits: Jan. 22. For information write: Kansas City Art Institute, 4415 Warwick Blvd., Kansas City.

KENTUCKY-INDIANA ANNUAL, Feb. 2-14, at the J. B. Speed Museum, Louisville. Open to Louisville Art Ass'n members in Kentucky & Southern Indiana, Media: oil, tempera, watercolor & sculpture. Jury. No prizes. Last date for return of entry cards: Jan. 25. Last date for arrival of exhibits: Jan. 29: For cards & data write Louisville Art Association, 633 S. Fifth St., Louisville Kv.

New Haven, Conn.

PAINT & CLAY CLUB'S 40th EXHIBITION, March 11-29, at Public Library, New Haven, Conn. Open to all artists. Jury. Cash prizes. Media: oil, watercolor, sculpture & prints. Last date for arrival of entries: March 1. For entry cards write: Elizabeth B. Robb, 66 Vista Terrace, New Haven.

New York, N. Y.

AMERICAN WATERCOLOR SOCIETY AND NEW YORK WATERCOLOR CLUB COM-BINED ANNUAL, Feb. 7-23, at Fine Arts Building, New York City. Open to all art-ists. Media: watercolor and pastel. Fee: \$1 for non-members. Jury. \$500 in prizes. Last date for arrival of exhibits: Jan. 30. For blanks write: Exhibition Secretary, American Watercolor Society, 215 W. 57th.

American Watercolor Society, 215 W. 57th.

NATIONAL ACADEMY'S 115th ANNUAL (print division), March 11 to April 9, Fine Arts Building, New York City. Open to all printmakers. All fine print media & drawings. Jury. No fee. Prizes. Last date for recturn of entry cards: Feb. 1. Last date for receiving entries: Feb. 8. For cards & data write John Taylor Arms, c/o Aline Kistler, 137 E. 43rd St., New York City.

ALLIED ACADEMY'S 10th SPRING SA-LON, April 3-24, at Academy of Allied Arts, New York City. Open to all artists. Media: oil & watercolor. No prizes an-nounced. No jury. Last date for arrival of exhibits: March 29. For entry cards & data write Leo Nadon, Director, Academy of Allied Arts, 349 W. 86th St., New York.

Oakland, Cal.

OAKLAND'S OIL PAINTING ANNUAL, March 2 to 30, at Oakland Art Gallery. Open to all artists. Media: oil & oil tempera. No fee. Three juries (conservative, intermediate, radical). Cash awards. Last date for arrival of exhibits: Feb. 22. For information & cards write: Oakland Art Gallery, Oakland, Calif.

Parkersburg, W. Va.

PARKERSBURG FINE ARTS CENTER'S ANNUAL, April 27 to May 19, at Fine Arts Center, Parkersburg, W. Va. Open to residents & former residents of Ohio, Pa., Va., and W. Va. Media: Oil & watercolor. Jury. Cash prizes. Fee: \$1 plus \$1 per crate. Last date for arrival of entries: April 7. For blanks write: Parkersburg Fine Arts Center, \$17 Ninth St., Parkersburg, W. Va.

Pittsburgh, Pa.

CARNEGIE INSTITUTE'S AMERICAN PAINTING EXHIBITION, opens Oct. 23, 1941, at Carnegie Institute, Pittsburgh, Pa. Open to American citizens who have not previously shown in a Carnegie International. Medium: oil. Jury \$3,200 in prizes. Closing dates and jurors to be announced later. For data write Homer Saint-Gaudens, Director, Carnegie Institute, Department of Fine Arts, Pittsburgh.

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Portland, Me.

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PORTLAND SOCIETY OF ARTS' 58th ANNUAL, March 2-30, at Sweat Memorial
Art Museum. Open to all U. S. and Canadian artists. Media: oil, watercolor, pastel. Fee: \$1 to non-members. Jury. No
prizes. Last date for return of entry cards:
Feb. 10. Last date for arrival of exhibits:
Feb. 15. For blanks write: Bernice Breck,
Sweat Memorial Art Museum, 111 High
St., Portland, Me.

Richmond, Va.

VIRGINIA ARTISTS' Sth ANNUAL, April
12 to May 15, at the Virginia Museum,
Richmond. Open to artists born in Virginia or resident for more than 5 years.
Media: oil, sculpture, graphic arts, ceramics. Jury, Fee: \$2 for non-members of the
Museum. Purchase prize. Last date for
return of cards: March 15, Last date for
arrival of exhibits: March 24. For cards
& data write Director Thomas C. Colt,
Jr., Virginia Museum, Richmond.

San Francisco, Cal.

MONTHLY EXHIBITIONS OF THE FINE ARTS SCHOOL AND GALLERY, 415 Jackson St., San Francisco. New show each month. Open to all artists. No jury. No prizes. Fee: \$2 for each entry. Media: oil, watercolor, sculpture, graphic art & crafts. Last date for arrival of entries: 10th of each month. For information write: Edward E. M. Joff, Director, Fine Arts School and Gallery, 415 Jackson St., San Francisco.

Santa Cruz, Calif.

ART LEAGUE'S 12th ANNUAL, Feb. 2-16, Civic Auditorium, Santa Cruz, Calif. Open to all California artists. Jury. \$265 in prizes. Media: oil, watercolor, pastel. Last date for submitting work: Jan. 25. For cards and information write: Santa Cruz Art League, Box 122, Seabright, Calif.

Seattle, Wash

Seattle, Wash.

NORTHWEST PRINTMAKERS' 13th ANNUAL, March 5 to April 6, at the Seattle Art Museum. Open to all artists. Jury. Purchase prizes. Media: blockprints, engravings, etchings, lithographs, monotypes and silk screen. Last date for return of entry blanks: Feb. 24. Last date for arrival of exhibits: Feb. 27. For prospectus write: Frieda Portmann, Secretary, Northwest Printmakers, 1818—20th Ave., Seattle, Wash.

Springfield, Mass.

SPRINGFIELD ART LEAGUE'S 22nd ANNUAL, March 1-31, at the Springfield Museum. Open to League members. Media: oils, watercolors, sculpture, graphic arts & crafts. Fee: \$5 membership dues (less \$2 for 60 day payment). Jury. \$250 in prizes. Last date for entry cards and exhibits: Feb. 25. For blanks write: Miss Louise Lochridge, Secretary, 17 Garfield St., Springfield, Mass.

Springfield, Mo.

Springfield, Mo.

ALL-OZARK 11th ANNUAL, March 1-28, at the Springfield Museum, Springfield, Mo. Open to present and former residents of Missouri and neighboring States. Media: oil, watercolor & prints. Jury. No prizes announced. Last date for return of cards: Feb. 19. Last date for return of entries: Feb. 26. For cards & data write Deborah D. Weisel, secretary, Springfield Art Museum, Springfield, Mo.

Syracuse, N. Y.

NEW YORK STATE EXHIBITION, May
4-31, at Syracuse Museum. Open to all
New York artists except those of New
York City, Long Island, Westchester &
Rockland counties. Media: oil & watercolor. More than \$3,000 in prizes. Jury.
Fee: \$2 for 1 entry: \$3 for 2 to 4 entries.
Last date for return of cards: April 7.
Receiving dates for entries: April 14-19.
For cards and data write Mrs. Ruth I.
Coye, 428 S. Warren St., Syracuse, N. Y.

Washington, D. C.

Washington, D. C.
CORCORAN BIENNIAL OF CONTEMPORARY AMERICAN PAINTING, March 23
to May 4, 1941, at the Corcoran Gallery
in Washington, D. C. Open to all American
artists. Medium: oil. No fee. Jury. \$5,000
in prizes. Last date for return of entry
cards: Feb. 18. Last date for arrival of
exhibits: Feb. 25 (in New York), March
3 (in Washington, D. C.) For blanks and
full information write: C. Powell Minnegerode, Director, Corcoran Gallery.



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Competitions

GOVERNMENT MURAL: Section of Fine Arts competition for \$12,000 mural for the lobby of War Department Building. Washington. Closing date for designs April 1. Jury: Boardman Robinson, Mitchell Siporin, Gifford Beal, Gilbert S. Underwood and William Dewey Foster (latter two are architects). Theme suggested: function of the War Dept. Apply: Edward Bruce, Section of Fine Arts, 7th & D. Sts. S. W., Washington, D. C.

GOVERNMENT SCULPTURES: Section of Fine Arts competition for two sculpture groups and one relief for War Department Building, Washington. Amount: \$24,000 each. Jury: Wm. Zorach, Edgar Miller, Carl Milles, Gilbert Underwood and William Foster. Closing date May 1. Apply: Edward Bruce, Section of Fine Arts, 7th & D. Sts., Washington, D. C.

SOAP SCULPTURE: 17th annual competition for small soap sculptures in white soap for Proctor & Gamble prizes, Closes May 15. Three classes: Advanced Amateur, Senior and Junior. Prizes total \$2,200. Apply for entry blanks to: National Soap Sculpture Committee, 80 East 11th St., New York City.

PHELAN FELLOWSHIPS: two fellowships in watercolor and sculpture, each worth \$900, offered for 1941-1942 from the estate of the late Senator James D. Phelan. Applicants must be native-born Californians between 20 and 30. Competition closes Feb. 15. Application must be made on special forms obtainable from the Phelan Award in Literature and Art, 507 Phelan Building, San Francisco.

Student Aid

Student Aid

ROME PRIZES: In lieu of sending its fellows to Rome, the American Academy in Rome will hold competitions in 1941 for five cash prizes of \$1,000 each in the fields of painting, sculpture, landscape architecture, musical composition and architecture. Competitions are open to unmarried men, U. S. citizens, not over 30 years of age. Write for particulars (and state subject interested in) to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City. Last date for applications, March 1, 1941.

Course in Fashion Design

Frederick H. Meyer, president of the California College of Arts and Crafts in Oakland, announces the founding of a new course in fashion design, to be taught by William Friedrich, a grad-uate of the College who has been active in the commercial field for several years.

"Our hope," Mr. Meyer reports, "is to make this one of the most practical fashion courses in the West. There is no question that fashion design is growing in prominence in the field of the arts, and is attracting more and more young people every year. We hope to give prospective designers a background of design and drawing that will enable them to quickly go to the front in the fashion field."

Met Abolishes Pay Days

Motivated by a desire to widen its services to the community, the Metropolitan Museum has abolished the admission charges formerly made on Mondays and Fridays. The Museum's trustees have also decided to offer its edu-cational services to all schools, colleges and other tax-exempt educational institutions in the city on the same free basis now enjoyed by the public

"Only in the Western Hemisphere," President George Blumenthal reported in the Sun, "are museums able to function properly today and it is the recognition of the trustees of their new and deeper obligations which has prompted these decisions.'

The Field of American Art Education

Soler Opens School

FEELING the need for a workshop school of sculpture, Urbici Soler, internationally active sculptor and teacher, has established in his large New York studio a school built around the workshop plan. Besides classes in modelling. direct carving and pointing, students will be offered extensive opportunity to broaden their anatomic knowledge life drawing. Budding ceramicists will have a kiln at their disposal. Informality and individual work are among the principal tenets of Soler's teaching, and all students will have entrée to the studio and its facilities at all times.

Born near Barcelona, Soler received his early training in Spain and in 1914 founded in Munich a school that remained successfully active through 1920. The next decade Soler divided between teaching and executing commissions in Madrid and Buenos Aires, arriving, in 1931, for a two-year stay in San Francisco. From 1932 to 1937 he worked and taught in Mexico, serving for a period on the faculty of the University of Mexico. Returning to the United States in 1937, Soler spent two years in Texas, where, at El Paso, he executed in sandstone a 40-foot monumental figure, Christ the King.

Farnsworth School Expands

The increasing popularity of Jerry Farnsworth's summer classes, at North Truro on breeze-swept Cape Cod, has necessitated a move to larger quarters. Farnsworth reports that his classes next season will be conducted in a large building-a remodeled ice house-that he has acquired. Located at the edge of a placid-faced pond, the new studio

building rests on the spot where, history has it, Captain Miles Standish landed from the Mayflower and found fresh spring water for the first time in the New World.

More than 70 feet long, the building, when alterations are complete, will contain three separate studios and a large sun deck facing the pond. And though it's a chilly thought for January, summer students will be able to take quick refreshing dips in Massachusetts Bay. North Truro, long the scene of Farnsworth's summer activities, is situated on the bay side of the Cape, near the tip that curves 60 miles out into the Atlantic.

Witte Extends School Term

Although the regular term at the Witte Museum School of Art in San Antonio closes on Jan. 31, Josephine Kincaid, school chairman, reports that classes will nevertheless be conducted for an additional two or three months, enabling students to work beyond the term limits.

Founded in 1939 at the Mill Race Studio, the Witte School has made an excellent record during its short career. Director of the school is Henry Lee Mc-Fee, now on leave of absence for a year's teaching at the Chouinard Art Institute in Los Angeles. Taking Mc-Fee's place is Charles Rosen, formerly an instructor at the Art Students League and co-founder with Andrew Dasburg and McFee of the Woodstock School of Painting. Rosen, an N. A., was also formerly associated with the Columbus Gallery of Fine Arts. He has taken honors at National Academy and Pennsylvania Academy shows and is represented in several museum collections, including the Whitney.

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Fuller of Seattle

ONE of the leading supporters of art in the Northwest is the Fuller family, which at recent exhibitions purchased no less than ten paintings and sculp-

tures by local artists.

Dr. Richard E. Fuller, director of the Seattle Art Museum, purchased from the Northwest Watercolor Society annual Bruce Butt's Old Snow at Elbe, Arne Jensen's Farmyard on the Pilchuck, Charles W. Lussier's First Snow, and Thelma Gerstman's West of L. A. From the Chamber of Commerce Art Fair he purchased Kenneth White's The Blacksmith, a stone carving; Constance Leonard's terra cotta Horse; and Carl Morris' oil, Landscape. From the Noon Gallery Art Fair Dr. Fuller bought Peter Camfferman's Flowerpiece and Walter Isaacs' Jockeus. He gave every one of these works to the Seattle Museum. And Dr. Fuller's mother, Mrs. Eugene Fuller, purchased Mrs. Eliza-beth Wahanik's Landscape from the Women Painters of Washington show.

Dora Keith Dies at 85

Mrs. Dora Wheeler Keith, portraitist and painter of the ceiling decorations in the New York State Capitol, died at her New York City home on Dec. 27.

She was 85 years old.

Mrs. Keith studied at the Art Students League, at the Academy Julian in Paris and, later, under William M. Chase. Her portrait of Chase is owned by the Cleveland Museum. Mrs. Keith's active career included winning the Prang Prize in 1885 and 1886, taking a medal at the Columbian Exposition (1893) and receiving honorable mention at the Pan-American Exposition in Buffalo (1901). She portrayed, among others, Frank Stockton, William Dean Howells, Col. John Jay and Samuel L. Clemens. The last named work now hangs in the Mark Twain Memorial Home in Hartford, Conn.

Mrs. Keith is survived by a daughter, now the wife of Lt. Col. Clyde V. Simpson, and two nieces, Miss Candace Stimson and Mrs. George Riggs of Port Washington, L. I.

Contemporary Sculptors

The January exhibition at the James R. Marsh Galleries, Essex Fells, New Jersey, features the work of four prominent contemporary sculptors: Raymond Barger, Joseph Kiselewski, Carl Schmitz and Theodora Barbarossa. This the four have in common—they all did important sculptural decoration for the New York Fair and for Parkchester, the Metropolitan Life Insurance Company's \$50,000,000 apartment house project in The Bronx.

The Savage Messiah

Drawings by Gaudier-Brzeska for Ede's book, The Savage Messiah, will be on exhibition in the print rooms of the Phillips Memorial Gallery, Wash-ington, from Jan. 19 to Feb. 3. Also, running concurrently with this show, will be a group of 14 gouache abstractions by Ralph Rosenborg. "The Functions of Color in Painting," one of the museum's important educational exhibitions, will be placed on view following these shows, from Feb. 16 to March 30.

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57th Street in Review

[Continued from page 19]

Phillips, writing in the catalogue foreword, puts Tack's case simply and with

"Tack is a devout mystic who sees God in everything. He is inspired with the mysticism of an active Christianity rather than a passive Buddhism and so his decorative imagination is dynamic, sensuous and joyous, with the energy and the gaiety of those armored with the spiritual strength concerned with here and now, and not alone with the hereafter. He affirms his faith in Divine purpose through his grand patterns and it is as sincere a faith as ever inspired the Gothic builders."

Debut by Beauford De Laney

The Vendome Galleries introduce this month a young Negro painter, Beauford De Laney, whose color has some of the emotional intensity of Van Gogh, mellowed by a personal approach. De Laney needs more discipline, but underlying his work is an exultancy of mood that can be developed to great effectiveness. His Crucifixion has a quiet and glowing piety and fine restraint; one hardly realizes that even the cross is bloody. In a still life of fruit and vegetables, De Laney has thrown strong brilliant colors against a background that moans through passages of husky sombre color.

Archipenko "Collective"

Works by 19 former students of Alexander Archipenko, together with three new pieces by the teacher himself, are on view through Jan. 25 at the Arden Galleries. The idea behind this show, which is now an "annual collective," is to give "these serious workers the chance to benefit from metropolitan comment and criticism, thus bringing together the artist and public to mutual benefit of both." This idea, by the way, is one worth developing in American art.

Robert Blair's Best

One of the chief watercolor events of the fortnight is a new show by Robert Blair at the Morton Galleries. Blair, one of the Morton Galleries' best "regulars," grows each year in strength of design and color. His paintings have more detail and more assurance than ever this season. Recently the Albright Gallery acquired one of Blair's works.

Americans at Lincoln Gallery

Quite out of the blue the Lincoln Galleries, a division of the Lincoln Warehouse Corp., located between 69th and 70th Streets on Third Avenue, have assembled a large exhibition of 50 paintings by American artists of the past generation. The show provides an excellent opportunity for one to acquire works by such men as Hawthorne, Noble, Hassam, Duveneck, Bohm, Costigan, Inness, Weir and others.

American Primitives

For those growing numbers who are interested in collecting American primitives, the 460 Park Avenue Gallery has arranged a showing of 20, most of them anonymous. They were collected over a period of years by one person and have never before been publicly exhibited. The dates are Jan. 20 to the 30th.

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AMERICAN ART AND THE WOMEN OF AMERICA

Annual Meeting: February 15th.
Time: 7 o'clock, Saturday Evening. PLACE: Salmagundi Club, 47 Fifth

Avenue, New York City.
PRICE OF DINNER: \$1.25, including gratuities.

PROGRAM: John G. Wolcott, State Chairman of the Massachusetts Chapter of the League, will present motion pictures of the work of this Chapter and of their activities for American Art Week. Professional topics of interest to League members will be open for discussion during the dinner, and some announcements of wide interest are to be made.

RESERVATIONS: Notices will be sent shortly to all League members

and state officers.

PRIZES FOR AMERICAN ART WEEK-1940: The awards of paintings and sculpture to the State Chapters will be announced.

Budget Making

This is the time of year to start things. When you are making out the family budget, don't forget to set aside a not too small saving fund for an original oil painting for the living room. Remember, everyone who enters your house sees your walls first. A well chosen painting will bring forth comments on your good taste. After all, isn't a painting just as much worth while as a new rug, and much better than expensive draperies that only darken the room?

For eight years the League has been working, through American Art Week, to convince the public that art is not a luxury and that they can afford it if they really want. There are nearly three million women in the federated clubs of America. It is these women who handle the money in almost every home. If each family would buy just one painting or one piece of sculpture for its own home, and if one picture a year were purchased for each of the thousands of club houses, the depression for artists would be ended at once.

Such a plan would make an excellent New Year's Resolution. It can be done. In the small Woman's Club in Long Branch, New Jersey, there are constant exhibitions in the club room, and sales are continually being made. For instance, during the last three weeks, nine paintings were sold by Mrs. Robert Lockhart. Chairman of the Club.

American Art Week-

Reports are coming in rapidly, and they are larger and more interesting than ever. It does not seem possible that such excellent results could have been accomplished. There will be a fine exhibition of reports at the Meeting.

Oklahoma is one of the many states in which the League's Art Week directors and committees carried on for the National Art Fair set by President

Roosevelt for the last week in November. Mrs. N. Bert Smith, State Chairman of the League's Oklahoma Chapter, sends in an excellent report, and writes: "As the American Artists Professional League committees have already been working, it was an easy matter to carry on the sales week and the first noticeable thing is the number of exhibits and programs extending over

a long period."

Among these extended programs those of the cities of Des Moines, Ames, Cedar Falls and Fort Dodge, Iowa, were the most important. Organizations and individuals from all rural communities visited the large art demonstrations, thus showing the interest aroused by our American Art Week plan. In many cases whole villages became interested and insisted on their own celebrations. When you think of the wide stretches of land in Iowa, you will realize what it means to bring art to the people. In his proclamation Governor Wilson said that interest in art has steadily progressed in Iowa, both in class rooms and professional circles.

Through American Art Week and the efforts of the women's clubs and other organizations, the first art gallery in Cedar Falls was opened to encourage the work of Iowa artists, and to promote the sale of paintings at a moderate price, because, it was remarked, "too few people in Iowa have original

paintings in their homes."

An Art Association has been planned in connection with the gallery. This plan was first advanced in Cedar Falls during the first week in November, 1940. This city is famous for the number of its art purchases and for the traveling scholarships, ranging from \$400 to \$4,000, which were established through the efforts of Cedar Falls art patrons.

Also of great interest is the organization of local artists in Ames, Iowa. It's purpose is to bring greater interest in and appreciation of art to the town's residents. They plan Saturday classes for art students and a system of scholarships for public school children.

Time will not permit an account of the hundreds of exhibitions, displays in merchants' windows, and school con-tests that celebrated American Art Week in Iowa. It was gratifying to note that the American Artists Professional League was mentioned in newspaper advertising.

Pennsylvania Progresses

According to the report of Priscilla

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

Longshore Garrett, American Art Week director for Pennsylvania, six more counties observed Art Week this year than in 1939, when 25 were represented. We have found another originator of Art Week. Mr. Scudder, at Weber's in Philadelphia, tells us that the first Art Week undertaken in America was run by Joseph Donner, under the Chestnut Street Business Men's Association in Philadelphia, for two or three years. Then the movement was taken up in London and finally came back to America. In Pennsylvania, particularly in the small communities, there is added interest in American Art Week from year to year. The public and the local artists look forward to it. Five hundred posters were circulated in the shops, stores and clubs of Philadelphia, drawing attention to the city as an art center. All clubs, art schools, museums and studios were opened to the public. Outlying districts availed themselves of the opportunity to enjoy what Philadelphia had to offer.

Nebraska

Mrs. George Tilden sends an interesting comparison of the number of pages used for the past five years for reports of American Art Week. In 1936 there were 21 pages, in 1937, 163 pages, in 1939, 168 pages, and in 1940, 317 pages. She says by this we can easily see that Art Week is not a passing fad. People spoke of the "Week" in advance and planned for it.

Mrs. E. A. Creighton, State Art Chairman of General Federation of Women's Clubs for Nebraska, says, "Women everywhere are looking forward to it as an unusual event." Many sales were made at an exhibition held by the Grand Island Sketch Club.

Mrs. Tilden is head of the Art Department at Hastings College. Much attention is paid to the training of the young in art, and exhibitions are held of their work. Professors required papers to be written on art subjects for American Art Week, and radio hours called attention to it. As usual, the largest directed effort was made by the art departments of women's clubs, under Mrs. W. Fisher. Among the public schools who took part in Art Week were Hastings, under Miss F. Burt and Miss Ruth Tubbs; Lincoln, under Miss E. McFie; Omaha, under Miss Reed, and a showing by the York County Superintendent, Myron Holm; and the National Extension Division, under Mrs. N. S. Vance of the State University.

Programs and exhibitions were held in the following colleges: Hastings College, Doane College, under Mrs. Z. Booth and Dr. Burrage; Reed College, under Dr. Arragon; and Midland College, under Anna Kreinheder. An exhibition of to the Joslyn Memorial show of Omaha. At Wesleyan University, Gladys Lux, head of the Art Department, held exhibits in the city and college. She designed stage sets and arranged living pictures. At Nebraska University, Dwight Kirsch held exhibitions of the Lincoln Artists Guild and of the work of the Doane College faculty at Hast-

This is only part of the work done by colleges, schools, and women's clubs working for art in this state. Mrs. Tilden says "I am proud to be connected with a movement that stands for so much improvement to the culture of the nation. Never has the country needed more wise direction and encouragement

Reports are coming in and it is going to take every moment before the Annual Meeting to go over so many pages. Ballard Williams, Wilford Conrow, Gordon Grant, Nils Hogner, and Taber Sears will assist me in the judging. A report came this morning from Roger Deering, of Maine. It weighs 52 pounds. -FLORENCE TOPPING GREEN.

Simple."

(From the issue of December 15th)

A League member writes: "Please tell us more about it." The lighting of paintings has been studied at length by S. Hurst Seager, F.R.I.B.A., in two articles in the Journal of the Royal Institute of British Architects, the first in 1912 and the second in the January, 1923, issue. Mr. Crocker, when editor of The American Architect-Architectural Review, ran an extended digest of Mr. Seager's studies in three installments, in the issues of Nov. 7 and 21 and Dec. 5, 1923.

An analogy of what to do comes from the pool table: the ball (light), caroming from the cushion (the painting) must never fall into a pocket (the eye).

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ANDOVER, MASS. Addison Gallery To Feb. 17: French Canadian Folk Painting. BALTIMORE, MD.

Anddison Gallery To Feb. 17: French Canadian Folk Painting.

BALTIMORE, MD.

Museum of Art To Jan. 26: One-Man Shoves, Stefan Mlava and Max Schallinger.

Walters Art Gallery To Feb. 20: The Medieval City.
BOSTON, MASS.
Horne Galleries Jan. 26-Feb. 8: Paintings, Mary Rumsey; Watercolors, L. Gerard Paine.

Guild of Boston Artists Jan. 29-31: Paintings, Henry H. Brooks.

Museum of Fine Arts To Feb. 2: Mrs. James Ward Thorne, Miniature Rooms; Cartoons by David Low.

Vose Galleries Jan. 20-Feb. 1: Paintings, Paul Sample.

BROOKLYN, N. Y.

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BUFFALO, N. Y.

Albright Art Gallery Jan.: Contemporary British Paintings; Pattern Society, Black and White Show: To Apr. 21: Color in Art. CHICAGO, ILL.

Art Institute Jan.: Mrs. James Ward Thorne's Miniature Rooms; First Century of Print Making.

Chicago Galleries Assn. To Jan. 29: Paul Lehman, Tunis Ponsen, John Ankeney.

Kuh Gallery Jan.: Group Show.

Mandell Brothers To Feb. 13: Swedish American Art Assn.

M. O'Brien & Son Jan.: Paintings, Candido Portinari.

CINCINNATI, O.

Art Museum Jan.: Group Show.

Mandell Brothers To Feb. 13: Swedish American Art Assn.

M. O'Brien & Son Jan.: Paintings, Candido Portinari.

CINCINNATI, O.

Art Museum To Feb. 16: Lithographs. Toulouse-Lautrec; Etchings, Jacques Callot.

CLAREMONT, CAL.

Pomona College To Feb, 1: Prints by Rembrandt.

CLEVELLAND, O.

Museum of Art Jan.: Allen Tucker

Art Museum Jan. 22-Feb. 10: Artist Members.
CLEVELAND. O.
Museum of Art Jan.: Allen Tucker Memorial Exhibition.
COLUMBUS. O.
Gallery of Fine Arts To Feb. 18: 10th Anniversary Show.
DALLAS, TEX.
Museum of Fine Arts To Feb. 1: Texas Fine Arts; Roland Beers.
DATTON, O.
Art Institute Jan.: Hoxie Water-colors; Wood Turnings, James L.
Prestini.

colors: Wood Turnings, James L. Prestini.
DAVENPORT, IA.
Municipal Art Gallery To Feb. 4:
Lithographs, Frances Vogel; Sculpture. Carl Heeschen.
DENVER, COLO.
Art Museum To Jan. 21: Stained
Glass Medallions, Alice Laughlin;
To Feb. 2: 7th International, Lithography and Wood Engraving.
ELMIRA, N. Y.
Arnot Art Gallery To Jan. 26:
Andrew Winter, Henry Nordhausen, Ivan Olinsky, Harry Olson,
Ferdinand Warren.
HAGERSTOWN, MD.
Washington County Museum To
Jan. 31: Artist's Union of Baltimore.

Jan. 31: Artisi's Union of Baltimore.

HARTFORD, CONN.

Moyer Gallery To Jan. 28: Members of Mystic Art Assn.

Wadsworth Athenseum To Jan. 26: Hartford Salmagundians.

HINGHAM CENTER, MASS.
Print Corner To Feb. 7: Dry Points, Rodney Thomson.

HOUSTON, TEX.

Meinhard-Taylor Galleries To Jan. 25: Paintings, Stan Poray, Watercolore, J. C. Harrison.

Museum of Fine Arts To Jan. 29: Oils, Marion Souchon.

IOWA CITY, IA.
Fine Arts Bidg. To Jan. 24: George Gross; To Jan. 28: All Iowa Exhibition.

KANSAS CITY, MO.

Gross; To Jan. 28: All lova Exhibition.

KANSAS CITY, MO.

KANSAS CITY, MO.

Nelson Gallery Jan.: 7th Anniversary Show; German, Flemish and Dutch Paintings.

LAWRENCE, KANS.

Thayer Museum of Art To Feb. 1: Prints. Watercolors, Taos Artists.

LOS ANGELES, CAL.

Foundation of Western Art To Jan. 25: Paintings by Indians of the Southwest.

Museum of Art To March 2: Cesanne to Picasso; To Jan. 30: Fred Secton, One-Man Show.

Municipal Art Commission Jan.: Society for Sanity in Art.

Stendahl Art Gallery To Feb. 1: Paintings, Abraham Rattner.

Vigeveno Gallery To Feb. 5:
Paintings, Vlaminck.
LOUISVILLE, KY.
Speed Memorial Museum To Jan.
31: Sculpture, Enid Yandell.
MANCHESTER, N. H.
Currier Gallery To Jan. 25: Paintings, Louis Kronberg.
MEMPHIS, TENN.
Brooks Memorial Gallery To Jan.
27: American Primitives, Paintings, "The Long Voyage Home."
MILWAUKEE, WIS.
Art Institute Jan.: 79 Paintings, Emeline Krause.
MINNEAPOLIS, MINN.
Institute of Arts To Feb. 1: Japanese Prints; Art of Portraiture,
NEWARK, N. J.
Newark Museum Jan.: Drawings, Walkowits; American Paintings,
Wew Jersey Gallery (Kresge Dept.
Store) Jan. 18-Feb. 1: Silk Screen
Prints.

New Jersey Gallery (Kreege Dept. Store) Jan. 18-Feb. 1: Silk Screen Prints.
Rabin-Krueger Gallery To Jan. 24: Modern French Painting.
OAKLAND, CAL.
Art Gallery To Jan. 29: Paintings.
Maurice Logan.
PALM BEACH, FLA.
Society of Four Arts To Jan. 30: Drawings. Louis Raemaekers.
PASADENA, CAL.
Nicholson Galleries Jan.: Paintings, J. Henry Sharp.
PHILADELPHIA, PA.
Art Allience To Jan. 26: Sculpture.
Max Kaitsh; To Jan. 25: Portraits, Marjorie Nickles Adams.
Carlen Galleries Jan. 20-Feb. 9: Oils, Albert Urban.
Museum of Art Jan.: Art & Life in the Middle Ages.
Plastic Club To Jan. 29: Watercol-

ors & Pastels.

Print Club To Jan. 28: English Society of Wood Engravers.

Warwick Galleries To Jan. 25: Watercolors. Sylvia Moskowits.

PITTSBURGH. PA.
Carnegie Institute To Feb. 14: Artists as Reporters.

PITTSFIELD, MASS.

Berkshire Museum Jan.: Watercolors, Don Reichert.

PORTLAND. ORE.

Art Museum To Jan. 30: Silk Screen Prints: Lithographs, Kuniyoshi.

PROVIDENCE, R. I.

Art Club To Jan. 26: Portraits & Watercolors, Heleaa C. Strickler.

RICHMOND. VA.

Museum of Fine Arts To March 3: Water P. Chrysler, Jr. Collection.

Valentine Museum To Feb. 14: "Antiquities of Colonial Times of Virginia."

ROCHESTER, N. Y.

Virginia."
ROCHESTER, N. Y.
Memorial Art Gallery To Jan. 24:
Great Lakes Exhibition Winners.
ROCKFORD, ILL.
Art Assn. Jan. 20-Feb. 2: University of Illinois Architectural
Exhibition.

Exhibition C.AL.
SACRAMENTO, CAL.
Crocker Art Gallery Jan.: Watercolorists of Catifornia.
ST. LOUIS, MO.
City Art Museum To Feb. 16: 35th
Annual of American Artists.
ST. PAUL MINN.
St. Paul Gallery Jan.: Sculpture,
Malvina Hoffman.
SAN ANTONIO, TEX.
Witte Memorial Museum To Jan.
30: Paintings, Leopold Survage;
Watercolors, Waren Hunter.
SAN DIEGO, CAL.
Fine Arts Gallery Jan.: Paintings,

Emil Kosa, Jr.
SAN FRANCISCO, CAL.
Palace of Legion of Honor Jan.:
Paintings, Harl Kidd.
De Young Memorial Museum Jan.:
Paintings of France since French
Revolution.
SARASOTA, FLA.
Art Assn. To Jan. 24: Palmer Memorial: Watercolors, John Hare.
SEATTLE, WASH.
Art Museum To Feb. 2: One-Man
Shove, Jas. FitsGerald.
SPRINGFIELD, MASS.
Museum of Fine Arts Jan. 20-Feb.
20: Modern Plastics.
SPRINGFIELD, MO.
Art Museum To Jan. 30: Arkansas
Painters and Sculptors.
TOLEDO, O.
Museum of Art To Jan. 26: American Art.

ican Art.

ican Art.
TULSA, OKLA.
Philbrook Art Museum Jan.: Contemporary New Mexican Artists.
WASHINGTON, D. C.
Arts Club To Feb. 7: Oils, Joseph
Goss Concell: Watercolors, Mary

Goss Covell; Watercolors, Mary K. Bryan. Smithsonian Institution Jan.: Graphic Art of Emil Ganso.
Whyte Gallery To Jan. 31: Paintings, Grandma Moses.

ings, oranama Moses.

WELLESLEY, MASS.
Farnsworth Art Museum To Jan,
30: Paintings, Alison Kingsbury,
WICHITA, KANS.
Art Museum To Feb. 1: Artist
Guild.

Guild.
WORCESTER, MASS.
Art Museum To Feb. 3: Index of
American Design.
YOUNGSTOWN. 0.
Butler Art Institute To Jan. 31:
6th Annual New Year Show.

EXHIBITIONS IN NEW YORK CITY

A.C.A. Gallery (52W8) To Jan.

26: Mervin Jules.
American Artists School (131W14)
Jan. 19-Feb. 1: Open Competition.
American British Art Center (44
W56) To Feb. 1: Contemporary
Paintings and Sculpture.
American Fine Arts Bids. (215
W57) To Jan. 27: 49th Annual
of National Assn. of Women
Painters and Sculptures.
American Place (509 Madison) To
Jan. 21: Work by John Marin.
Architectural League (115E40)
Jas. 18-31: Pynson Printers.
Arden Galleries (460 Park)
Jas. 18-31: Pynson Printers.
Arden Galleries (42W57) Jan. 20Feb. 1: Society of Women Geographers.
Artists Galleries (42W57) Jan. 20Feb. 1: Copies of Old Masters.
Assoc. American Artists (711 Fifth)
To Jan. 25: Paintings, Jos. Stella.
A. W. A. Gallery (353W57) To
Feb. 15: Oils and Sculpture, Members of A. W. A.
Babcock Galleries (38E57) Jan. 20Feb. 1: Paintings, H. Rotenberg.
Barbizon-Plaza Galleries (101W58)
To Feb. 19: 2nd Annual, Oils and
Watercolors by 6 Americans.
Barzansky Galleries (800 Madison
Ave.) Jan.: Group Shove.
Bignou Gallery (32E57) Jan. 21Feb. 8: English and French Landscapes, 19th Century French Painters.
Bonestell Gallery (106E57) To
Feb. 1: Humanitarian Art, Puma.

Feb. 8: English and French Landscapes, 19th Century French Paint-678.

Bonestell Gallery (106E57) To Feb. 1: Humanitarian Art, Puma.

Buchholz Gallery (32E57) Jan.

21-Feb. 8: Paintings, Carlos Merida; Sculpture, Henri Laurens.

Carnesie Hall Gallery (38E57) To Feb. 3: Group Shov.

Carson Gallery (38E57) Jan.:

Paris Watercolors, Lucien Genin.

Carstairs Gallery (11E57) Jan. 21-Feb. 8: Paintings, Besalel Shatz.

Columbia University (East Hall, 1145 Amst.) To Feb. 1: Japanese Prints, Moronobu to Hiroshige.

Contemporary Arts (38W57) Jun. 20-Feb. 8: Leontine Camprubi.

Decorators Club (745 Fifth) To Feb. 1: Screens and Murals.

Downtown Gallery (43E51) To Feb. 1: "Painters Look at Music." Durand-Ruel Galleries (12E57) To Jan. 31: Paintings, Claude Monet.

Ergieston Galleries (161W57) To Jan. 18: Jerome Pennington De-Witt Memorial.

F. A. R. Gallery (19E81) To Jan. 31: Pramed Reproductions for Period and Modern Rooms.

Feraryil Galleries (32E57) To Feb. 2: Portraits, Sue May Gill.

Fitteen Gallery (37W57) To Jan. 25: Paintings, Frida Gugler.

460 Park Avenue Gallery Jan. 21-31: American Primitive Paintings. French Art Galleries (51E57) To Feb. 1: Landscapes in French Art. Grand Central Art Galleries (15 Vanderbilt) To Jan. 25: 100 Selected Prints, Society of American Etchese.

Etchers.
Grand Central Art Galleries (2W55)
To Feb. 1: 60 Prize Winning

Grand Central Art United States of Fig. 1: 60 Prize Winning Paintings.
Harlow, Keppel & Co. (670 Fifth)
To Feb. 1: Etchings and Lithographs, Masters of Modern Art.
Harriman Gallery (63E57) To Feb. 1: Paintings, Edvoin B. Grossmann.
Holland House (10 Rockefeller Pl.)
Jan. 20-Feb. 28: Dutch-Colonial

Jan. 20-Feb. 28: Dutch-Colonial Heirlooms. Kennedy & Co. (785 Fifth) Jan.: Paintings, F. L. Jaques; Originals from "Fantasia." Kleemann Galleries (38E57) To Jan. 25: Watercolors, Ann Brock-

man.

Knoedler & Co. (14E57) To Feb.
1: El Greco, Greek Relief Benefit.
Kraushaar Galleries (730 Fifth)
To Jan. 25: Recent Paintings, Contemporary Americans.
John Levy Galleries (11E57) Jan.
18th Century English Paintings.
Julien Levy Gallery (15E57) Jan.
21-Feb. 10: Paintings, S. C. De
Regil.

Julien Levy Gallery (15E57) Jan. 21.Feb. 19: Paintings, S. C. De Regil.

Lilienfeld Galleries (21E57) To Feb. 8: Vlaminck, Early and Late Works.

C. T. Loo Gallery (41E57) To Jan. 31: Chinese Paintings.

Macbeth Galleries (11E57) To Feb. 3: Religious Subjects and Abstractions, Augustus Vincent Tack.

Matisse Gallery (51E57) Jan.: Landmarks in Modern Art.

Mayor Gallery (41E57) To Feb. 8: Recent Paintings, Federico Cantu.

Metropolitan Museum (5th at 82. Weekdays 10-5. Sundays 2-5) To Jan. 26: Art of the Jeveler.

Midtown Galleries (605 Madison) Jan. 20-Feb. 15: Zoltan Sepeshy.

Milch Galleries (108W57) To Feb. 8: Watercolors, American Artists.

Montros Gallery (785 Fifth) Jan. uary 20-Feb. 1: Dorothy Deyrup.

Morgan Library (29E36) Jan.: "The Animal Kingdom." To Jan. 25: Watercolors, Robert N. Blair.

Museum of City of N. Y. (5th at 103, Daily 10-6, Sundays 12-6) Jan. 22: March 1: Arts & Crafts of American Indian.

National Arts Club (15 Gramercy Pk.) To Jan. 31: Members' Annal, Paintings & Sculpture.

Newhouse Galleries (15E57) Jan.: Group Shou.

New School for Social Research (66W12) To Jan. 28: Sculpture, Oliver O'Connor Barrett.

N. Y. Historical Society (170 Central Pk. West, Daily except Mondays. 1-5). Sundays 1-5) Jan.: Work of David E. Cronin.
Nierendorf Gallery (18E57) Jan.: Modern Art.
No. 10 Gallery (19E56) To Feb. 2: Oils, Edouard Rigele; Watercolors, E. Boyd.
Old Print Shop (150 Lexington) Jan.: "Honest Americans."
James St. L. O'Toole (24E64) To Jan. 25: Portraits, John Lavalle, Passedoit Gallery (121E57) To Jan. 31: "In Praise of Music."
Perls Gallery (32E58) To Feb. 8: Elisee Maclet Memorial.
Pinacotheca (777 Lexington) To Feb. 1: Hananiah Harari.
Public Library (5th & 42) Jan.: Good Prints.
Rehn Gallery (32E58) To Jan. 31: Paintings, Edward Hopper.
Riverside Museum (310 Riverside, Daily, 1-5 except Mondays) Jan.: Contemporary French Art.
Robert-Lee Gallery (69E57) To Feb. 1: Color Prints, Hokusai, Hiroshige & Sharaku.
Sachs (817 Madison) To Feb. 15: "African Primitive Art."
Schaeffer Gallery (61E57) Jan.:

Hirosnipe a Sachs (817 Madison) To Feb. 15:
"African Primitive Art."
Schaeffer Gallery (61E57) Jan.:
Old Masters.
Schneider-Gabriel Galleries (71E57)
21: 18th Century Eng-

Schneider-Gabriel Galleries (71857)
To Jan. 31: 18th Century English Portraits & Landscapes.
Schultheis Galleries (15 Maiden Lane) Jan.: Fine Paintings.
Seligmann Gallery (5857) Jan.: Modern Paintings.
E. & A. Silberman (32E57) Jan.: Old Masters.
Society of Illustrations (128E63)
To Jan. 24: Illustrations by Amos Sewell.

To Jan. 24: Illustrations by Amos Seveell.

Marie Sterner Gallery (9E57) To Jan. 18: Paintings, Mané-Katz. Studio Guild (730 Fifth) Jan.: Group Show.

\$10 Gallery (163E69) To Jan. 31: Work of Esther Pressoir.

Uptown Gallery (249 West End Ave.) To Feb. 7: Oils & Watercolors, Leon P. Snith.

Valentine Gallery (16E57) To Feb. 1: Paintings, Georges Brague.

Vendome Art Galleries (59W56)

To Feb. 2: Oils, Beauford Delaney.

Walker Galleries (108E57) To Jan. 31: Paintings, Doris Lee.

Weyhe Gallery (794 Lexington)

To Jan. 31: "American Humor in Prints and Drawings."

Whitney Museum (10W8, Dally 1:
except Mondays) To Feb. 19: 1941

Annual of Contemporary American Sculpture, Watercolors, Drawings and Prints.

Annual of Contemporary American Sculpture, Watercolors, Drawings and Prints, Wildenstein & Co. (19E64) Jan.: French Masterpieces. Zborowski (460 Park) Jan.: Mod-ern French Paintings.

